DocDave Winiewicz

December 11, 2015

Iraeta Collection

AUCTION CATALOG

Profiles in History

Lot 9

DocDave Winiewicz

Irayetta Collection

Auction December 11, 2015 at 11:00 am PST

LIVE • MAIL • PHONE • FAX • INTERNET

Place your bid over the Internet!
Profiles in History will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction. For more information visit us @ www.profilesinhistory.com

Catalog price
$95.00 - Domestic
International plus postage

Auction location
Profiles in History
26662 Agoura Road
Calabasas, CA 91302

Auction preview in New York
by appointment only
Dates: November 11 - 15
call: Rob Pistella at 804-363-1365
Location: The Carlton Hotel
88 Madison Ave. at 28th Street
NYC 10016

Auction preview in Los Angeles
by appointment only
Dates: November 17 - Dec. 10
call: 310-859-7701
Location: Profiles in History
26662 Agoura Road
Calabasas, CA 91302

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Profiles IN HISTORY

Dear Collector:

We are very proud to present imagery from one of the great American artists, Frank Frazetta, through the collection of Frazetta's closest personal friend of over 40 years, as well as connoisseur, historian, and champion of the master's work, DocDave Winiewicz.

Dave himself is a legend in the world of art collectors and unparalleled in his knowledge of the history and legacy of Frank Frazetta. We are grateful and privileged that DocDave chose Profiles in History to showcase these amazing art pieces from his unrivaled collection. DocDave not only offers the collector a once-in-a-lifetime opportunity to own an actual piece from the collection he painstakingly amassed over decades of his relationship, admiration and study of Frazetta, but in these pages he has curated a definitive narrative of Frazetta's evolution as an artist - and a man.

Here you'll experience not only familiar images that have become iconic over time, but you'll also gain insight into methods, processes and inspirations that fed the imagination and accomplishment of the great Frank Frazetta. In addition to beautiful, fully realized watercolors, oils, and pen and ink masterpieces, you'll marvel at sketches, concepts and experiments that contributed to the monumental talents and world famous style of Frazetta. Taken in total, these works truly showcase Frazetta's creativity in its purest and most expert form. There is something for everyone in this sale. From coveted pieces related to Conan, Flash Gordon, Tarzan and other indelible characters, that through Frazetta's work have become ingrained in the collective consciousness, to personal correspondence, signed ephemera, artist's tools and even some rare commercial collectibles within reach of every level of collector who's ever dreamt of owning a piece of Frank Frazetta's work.

As you turn these pages, DocDave will take you on a colorful and insightful tour of his collection including some of the most essential creations that blossomed from the mind, pen and brush of the great Frank Frazetta. In fact, some pieces would have been lost to the ages if not for Dave's tenacity and foresight in preserving them. Nine of the lots in this auction are of such a personal and sexually explicit nature that we are unable to illustrate them in this catalog, but rather suggest you view them by appointment at our New York or Los Angeles previews. We encourage you to see these extraordinary pieces in person.

Thank you for participating and good luck!

Joseph Maddalena _____ */ of 950*

"CONDITIONS OF SALE"

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty four percent (24%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty eight percent (28%) if bid on and won through the internet; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. * PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

*NOTWITHSTANDING THE ABOVE, IT IS THE BIDDER'S RESPONSIBILITY TO CONTACT AND ADVISE PROFILES IN HISTORY IN WRITING THAT THE BIDDER DID NOT RECEIVE AN INVOICE SHOULD THE BIDDER NOT RECEIVE SUCH INVOICE WITHIN 10 DAYS AFTER THE SALE. UNLESS THE BIDDER MAKES SUCH CONTACT WITH AND COMMUNICATES SAME TO PROFILES IN HISTORY, PROFILES IN HISTORY SHALL BE ENTITLED TO CONCLUSIVELY PRESUME THAT THE BIDDER RECEIVED SUCH INVOICE IN A TIMELY MANNER. WITHOUT SUCH CONTACT AND COMMUNICATION, NO BIDDER WILL BE ENTITLED TO RESCIND OR OTHERWISE VOID THE SALE BASED UPON A CLAIM OF NON-RECEIPT OF THE INVOICE.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the

property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty four percent (24%) of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are
only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders

participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments

See registration page.

Absentee Bids

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids

Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the Internet bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via the internet, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since the internet bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over internet bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through the internet carry a 28% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment

You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date. Notwithstanding the above, it is your responsibility to contact and advise Profiles in History in writing that you did not receive an invoice should you not receive such invoice within 10 days after the sale. Unless you make such contact with and communicate same to Profiles in History, Profiles in History shall be entitled to conclusively presume that you received such invoice in a timely manner. Without such contact and communication, you will not be entitled to rescind or otherwise void the sale based upon a claim of non-receipt of the invoice.

Shipping

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

Sales Results

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The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

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The Very Best

Let me begin with a simple point, namely, that Frank Frazetta deserves to be ranked with the greatest artists in history. His greatest paintings can hang comfortably in any of the world's best museums. For over fifty years Frazetta has sustained the very highest levels of creative excellence and established a body of work that has set the standard against which all other imaginative work is judged. The depth, breadth, and clarity of Frazetta's imagination is truly one of the wonders of the art world. His influence has been profound, pervasive, and enduring. The power and distinctive quality of his art made his worldwide fame inevitable:

Where there is substance, fame will come of itself. — Han Cho (ca. 1095-1125)

That quality which Frazetta's art possesses that no other possesses is, of course, indefinable. Art, after all, is there to be seen; it is understood with the eye. The power of an artist's work is best felt in silent contemplation; words cannot capture *in toto* the significance of this encounter. All one can do is admit this as a liability at the outset and try to communicate one's private responses, appreciation, and enthusiasm with words as our only vehicle for expression.

Frazetta's greatness does not simply lie in his technical skill with the pen and brush; this is only one tool at his disposal. If you want to idolize raw technique, then simply peruse the Gothic Romance rack at your nearest bookstore. There you will see countless covers painted with glowing and flawless skintones, superb technical mastery, but essentially vapid, lifeless, and idealess images. Formal likeness (realistic representation) is a lower order of artistic attainment:

If one considers formal likeness when discussing painting, his views are those of a child. — T'ang Hou (ca. 1320)

In painting, forms are easy but the spirit is difficult. Form is physical structure; spirit is the working of the spirit. Those who study painting are frequently capable of capturing the physical structure of almost any human figure, but only a person who is outstanding mentally can reach the working of the spirit and is capable of demonstrating it. — Yüan Wen (1119-1190)

Frazetta, on the other hand, has a decidedly singular vision and wholly personal style. In order to give substance to his vision and capture the moving spirit of his subject, he draws upon that rare divine gift which encompasses, and yet mysteriously transcends, line, color, composition, attitude, gesture, and a host of other strengths. One of these strengths that we must make note of is a visual memory of the first order that allows Frazetta to dispense with the crutch of posing models. He dips directly into his imagination for his finest creations. He sees things within; the hidden chamber of his imagination possesses a depth and volcanic vitality that is without comparison. There has been none to equal his radiant, imaginative fire and the haunting, affecting images that pour forth. Frazetta's style stamps these images as forever his; they are notable, distinctive. We are all acquainted with the stock of symbols used in this genre, e.g. barbarians, battles, pliant nudes, rock, tree, axe, mist, etc., but the Frazetta gift enables him to imbue them with an almost spiritual fire that blazes its patterns deep into the receptive texture of our own soul. We respond!

Powering Frazetta's vision is that ineffable core quality that accompanies true greatness, lasting greatness. The Chinese have a fine word for this: *ch'i yün* (spirit resonance). Hsieh Ho, a legendary art theorist, describes it thus:

It (Ch'i yün) is inborn in the painter as a gift of Heaven and grows in silence like a flower, which cannot be forced or constrained by outward means…Spirit resonance is inborn in the painter; it cannot be acquired through skill or dexterity. It is secretly blended with the soul; one does not know how, yet it is there…It is something beyond the feeling of the brush and the effect of the ink, because it is the very moving power of Heaven which is suddenly disclosed.

The Chinese also say that this spirit of *ch'i yün* lives at the point of the brush. I cannot think of a better way of capturing verbally the spirit of Frazetta's gift. The point to stress is that it is there and no one has ever possessed it in such great measure, or used it to such telling effect.

The great appeal of Frazetta's work can be characterized in many ways. Of note is his ability to focus on the essential nature of a given scene to elicit all of its emotional depth (e.g. the Conan series of covers). Take, for example, the cover to Conan the Adventurer (standing portrait). The entire composition revolves around that magnificently brutal, unforgiving, and savage visage of Conan. He stands there as the very embodiment of that misty, harsh, dark world of Cimmeria.

Futhermore, it is a face that teaches us about the unrelenting, scary, and merciless world of domination through power. The picture speaks to us of our own time; it is a frightening image. The face radiates the malevolence that is being sucked-up from the surrounding poisonous world. His great sword is the visual conduit connecting his with the vanquished victims, lascivious women, and harsh dreamscape. The design is superb; it is one of Frazetta's masterpieces. It might be equaled, but never surpassed. People today are not accustomed to art with that kind of affecting and involving power. This is art as it used to be. Today, most art is merely "interesting;" it does not make a purchase on the soul. Most contemporary art is not connected with the primal energies of man; it is designed to pass our notice quickly with no impact of lasting quality. However, Frazetta's art moves us; it captures that "sacred fear" that Plato warned his citizens about when discussing artists.

Frazetta's figures do not merely fill space (as in many works of lesser artists) but they present an attitude or gesture perfectly proportioned to the subject-matter and the composition. Has there ever been another artist of the fantastic who knew his subject-matter better? His placements are never static but always employ a subtle disclosure of rhythm or motion that vitalizes his compositions. The flowing, musical resonant line of Frazetta conveys this rhythm and movement; this is the stuff of life itself. The Frazetta line imposes a powerful sense of living presence in each composition. His line has the sensitivity, ease, and surety necessary to capture the feral grace of a charging panther, or the clean chill of some terrifying fantasy ambience.

Frazetta's works are visually saturated with a sense of compelling, natural dignity and personal power. Moments of extreme muscular exertion, tension, and exaggeration serve to vivify and energize many of Frazetta's best efforts. His design gathers all the disparate elements into a moment of intense confrontation or disclosure. Throughout all his best works a sense of dominating simplicity is at work. The eye and the mind are always drawn to concentrate and meditate on that which is essential. Frazetta consciously eliminates that which is nonessential and that which would diminish the power of his intention. He strives to present a single idea as forcefully and as powerfully as possible. One may consult any of his works to see these ideas confirmed. Frazetta's execution in this regard puts him in a class by himself. Many have never learned this lesson. Witness the many truly cluttered pictures that have been produced, heavily laden with superfluous details that crush the life from their compositions. These are works in search of an idea; they cry out for some organizing principle, some internal harmony. Now look at the Conan the Buccaneer cover. Here is a picture with abundant detail, but a central idea dominates and tightly knits the entire composition together into something clear and very compelling. There is seldom anything gratuitous in a Frazetta composition; he has a sense for the significant; this is all part of his originality and inventiveness.

The surrounding space, in some of Frazetta's best works, provides further energy through suggestion. One always has the feeling that there is more in reserve, something ready to enter the scene. The art of evocation is used masterfully to suggest larger horizons within which to appreciate the picture, e.g. Secret People, Book of Paradox, Death Dealer, Egyptian Queen, etc.

Let us also not forget the incredible range and versatility of Frazetta's talent. He is equally at home and effective in all media and many diverse genres, e.g. science fiction, horror, cowboy, caricature, cartoon, portraiture, etc. Frazetta has a light, whimsical side that emerges especially in his splendid, jewel-like watercolors (many of which have not been published or generally seen). His themes range from funny animal to straight humor to the explicitly erotic. These works present us another side of Frazetta's artistic personality. His works here effectively counterbalance the darker, heavier, more brooding oils. His watercolors quietly fascinate; oftentimes they are filled with tiny revelations, revelations of color, humor, character—sheer whimsical delight.

Frazetta's art fulfills the definition of the Romantic Imagination, first formulated by Walter Pater (turn-of-the-century aesthete), as the adding of strangeness to Beauty. This is precisely what Frazetta does in his finest work. We are transfixed not only by the color and the uniquely visualized subject-matter, but the intrinsic beauty of his work, especially when viewed in the original. There is no substitute for the living and direct experience of an original work. His great works are literally breathtaking. It is said that a picture is really nothing until it takes life in human joy. Frazetta's work stimulates such joy and delight because of its very close connection of life itself:

> *It is art which makes life, makes interest, makes importance…and I know of no substitute whatever for the force and beauty of its process. – Henry James*

Frazetta's art fills us, invades us, overcomes us, with *joie de vivre* (joy of life). And, of course, the most basic form of joy is to feel life surging through one's body in close relation to the world. We run, walk, shoot baskets, swim, watch sports events, energetically debate, talk, argue, and love because it connects us with life and with our own living energies. Art helps us to enhance life, to give our daily moments a new and heightened quality. Art generates a respect for, a reverence for, life and a heightened appreciation of its splendor. The work of Frazetta does this. To be in front of a Frazetta canvas is to be aware of how wonderful and how terrifying life can be. The possibilities of life itself explode from the tip of his brush. The living, vital intensity of his inner vision is communicated pure and undiluted. The magic of art is that we too can share in the artist's gift, each according to our own abilities to appreciate and to feel. I am fortunate to have in my collection many exquisite examples of Frazetta's art at his best. It has provided me with many, many hours of silent delight, keen enjoyment—truly, nourishment for the soul.

DocDave Winiewicz, very first Frazetta writing, 1979, republished in 1996

A Little History

I have been actively collecting for over fifty years. In the mid-1950s I discovered my uncle's old collection of comic books. He had a coverless copy of *White Indian*, several issues of *All Star comics, Famous Funnies,* and some EC comics. I was thoroughly fascinated by the art and even then I noted that distinctive Frazetta signature that appeared in many of the comics. I was hooked. Comic books became sacred objects to me. I collected them with great passion. I was also a fanatical admirer of the Flash Gordon serials. Space opera was like my blood. I never missed a single episode that played Saturday mornings. I grew up in the suburbs of Chicago and dutifully clipped out the adventures of *Dick Tracy* from the pages of the *Chicago Tribune*. This led to the acquisition of my very first piece of original art. I wrote a letter of appreciation to Chester Gould in 1963 and, to my utter amazement, he sent back a beautiful watercolor portrait of Dick Tracy with a nice thank you. It was magic. Holding that original simply transformed me. After that experience, I started to pursue other original art. Of course, I was young and had very little money but for a modest allowance and the money made from mowing lawns and doing odd jobs around the neighborhood. I bought comic books and on rare occasions, an original page of art. I bought a couple of *Fantastic Four* originals from the legendary dealer Howard Rogofsky in the mid-60s. I even had a letter published in *FF#38*. In those days Rogofsky was the entire market. He had everything, but it was always expensive. For me, money was of little value unless I could use it for comic books and art. I bought a copy of *Captain America #1* for $25. In those days, that was a lot of money. My father found out and yelled at me for being so idiotic. He forced me to sell it. He thought I had lost my mind. Of course, my instinct was correct and I reminded my dad of that transaction for the next forty years.

The market started to grow vigorously in the 60s and it became easier to establish contact with other like-minded collectors. Sales and trades happened on a weekly basis. My collection grew and grew. Russ Cochran soon entered the field and established the standards that would guide the field for the next fifty years. He appeared at all the major conventions and always had the "good stuff"; Frazetta, Alex Raymond, George Herriman, and Hal Foster became the standards of excellence. Everyone coveted originals by these great masters and Russ was the best source. Furthermore, Russ was personable and accessible. He provided information and insight. He launched a thousand collectors on the road to serious collecting. In those days of the 60s and 70s, I collected everyone. Comic book art, strip art, illustration, and paintings filled my collection. I would routinely send off twenty-five letters a week filled with xeroxes and photos looking for trade or sale possibilities. I attended many of the early New York City comic shows run by Phil Seuling. These shows were a giant candy store for collectors. I saw Frank Frazetta at one of these shows, shook his hand, and bought a *Johnny Comet* daily from him for the royal sum of $25. Sunday strips were over $100 and well beyond my means. It was the first time I ever saw a Frazetta oil. Everyone attending was mesmerized. I decided then and there that I would try to specialize in Frazetta artwork. It was expensive; Frazetta art was always expensive, but I was undaunted. There was nothing like seeing a Frazetta original. It had a special presence. There was a mystical air accompanying those originals. I felt it, but I could not explain it. I did not get that same deep thrill or satisfaction from other artists. They were fun to collect, but Frazetta had an extra dimension. I started to educate my taste and refine my collection. I grew intellectually and I started to get serious. I wanted to understand Frazetta in a more comprehensive way. I wanted to understand him in the context of the vast tradition of art history.

I graduated Phi Beta Kappa and Summa Cum Laude from the State University Of New York. I have always taken an academic and scholarly approach to things. That led to a full fellowship to the University of Toronto (called "the Harvard of Canada") where I specialized in the field of mediaeval philosophy. Toronto was the world center for mediaeval studies. While in Toronto I became friends with Ron Van Leeuwen, who founded the Silver Snail comic store. Ron became one of the biggest comic distributors in North America. His store was the epicenter for collectors and celebrities too numerous to mention. It would not be uncommon to see Bob Dylan or Lee VanCleef wandering the aisles. Captains of industry would appear there with regularity. Collector Victor Topper owned one of the largest fur companies in North America. He would show up on Saturday mornings in a chauffeur-driven Rolls Royce. Quite a sight! I did many art deals with Victor and made a host of good contacts and lifelong friends there. Ron bought my entire comic book collection in 1974: sixty-five large boxes of comics. That collection included a mint set of EC comics and a mint set of Marvels. I had 24 copies of *Conan #1*. Ron put them all over the Silver Snails' wall to make an impressive display. I used every penny to buy original artwork. I chose carefully and my collection was considerably strengthened. Also, every dollar I made from fellowships, scholarships, and teaching assistantships went to buying Frazetta. I did not think of it as an investment. I bought out of a deep-seated passion for the art.

Frank Frazetta drawing "Johnny Comet" in 1952

After getting my PhD in 1979, I got my first job teaching at St John's University in NYC. It was during this time that I met Ian Ballantine, the publisher of *Fantastic Art of Frank Frazetta* paperback art series, which literally revolutionized the art book industry. It spawned a hundred imitators. We had lunch and talked extensively about Frazetta. I gave him a transparency of my Frazetta water-color, "The Secret People", which he used in Frazetta book #4. I later gave him a number of other transparencies for inclusion in book #5. I was happy to help and honored to be included in the books. Ian attended the opening of the first Frazetta Museum in 1986. His impact on Frazetta's career is incalculable.

During this time I worked on an essay about the art of Frazetta. I was trying to understand why his art was so powerful and affecting. I used the ideas in my aesthetics classes. I was happy with the essay and decided to send a copy to Frazetta. Lo and behold, in a few days, I get a phone call from the master himself! He said that my essay was the best thing he had ever read about his art. He loved it and wanted to meet me. Great! We met and had a tremendous time. We soon became best friends. We spoke every week on the phone and I was given an open invitation to visit any time.

I spent the next twenty-five years writing and recording all the visits, discussions, and stories that emerged from our friendship. Some highlights include the opening of the first Frazetta Museum in 1986, our trips to Brooklyn, the opening of the second Frazetta Museum (where I was honored to help Frank cut the ribbon and deliver the main toast), our trip to the San Diego ComicCon in 1994, the grand Halloween black-tie party at the Alexander Gallery in NYC, the making of the Frazetta Documentary, and much more…a lifetime of golden memories. What an honor to be given access to the mind of such a creative force. What a blessing. I took a scholar's approach and tried to preserve and share these precious experiences. In addition, Frank and I did scores of deals for original art. Frank thoroughly enjoyed the act of dealing. He was an old school "horse trader" who reveled in it. Every piece of art I acquired usually came with some distinctive story. I saved those stories and appended many to the pieces in this catalog. My collection is rather unique in that it provides narrative context that adds to the art's enjoyment. My art represents a lifetime of passionate pursuit.

I told my wife, Debbie, that she can do whatever she wants with our home, but I *must* have the walls. I have been blessed with a beautiful and very understanding wife. Many collectors lock their art in vaults, hide it under the bed, or relegate their displays to a corner in the basement. My walls have always been filled with art, mostly Frazetta. I have shared my home with countless collectors. What a joy. Sharing art and stories has been a centerpiece of my life.

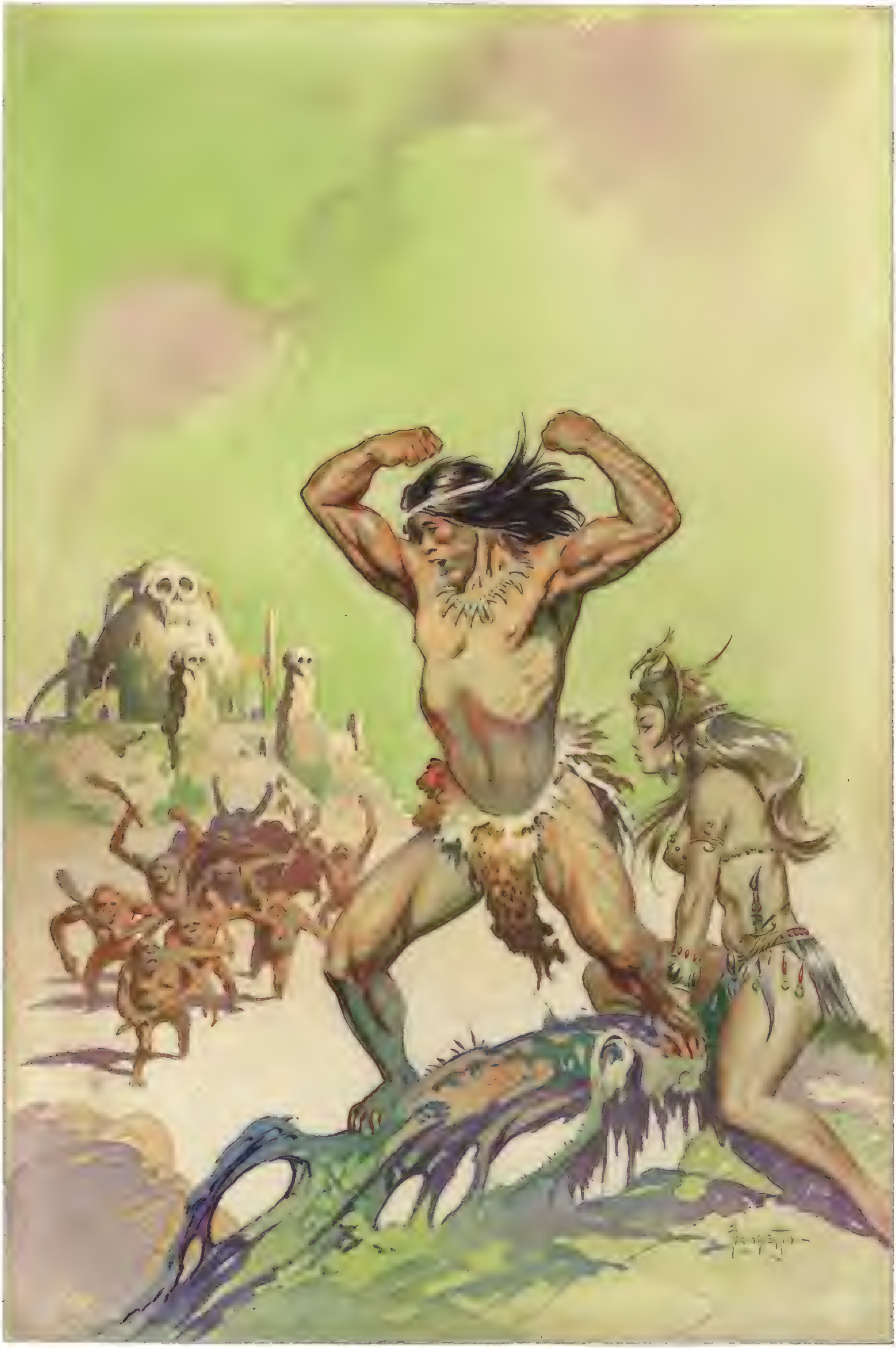
There are, of course, countless reasons for collecting: ego, history, speculation, trophy hunting, nostalgia, and simple investment, among a multitude of others. I have found that collecting from a sense of nostalgia loses its luster over time, but genuine quality is eternal and perseveres. My collection has been established on the principle of finding examples of the highest intrinsic art quality that moves the eye and the soul. This, in my view, is the ultimate gold standard that should motivate any collector. Pursue the very best and forget the rest, is the wise adage. The success and overall quality of a piece of art is directly proportional to the amount of life and beauty it generates. For me, the art of Frank Frazetta accomplishes this. We can define art as a magical flow of soul from artist to observer. Great art is never boring, never derivative, always fresh, always vividly enhancing the precious moments of life. Frazetta art has that special presence that is life energizing and life-affirming. Great art is significant and sacred. It is joyous and transformative. Frazetta has accomplished this on many occasions. He has achieved perfection. I have seen people start to cry upon entering the old Frazetta Museum. They were so immediately and profoundly touched that their emotions were spontaneously unleashed. It is an amazing sight to see. Great art has a special "presence". There is no other word that describes it better. Art engages us; its presence exerts a hold on us; it penetrates us and thoroughly enhances our lives.

I have carefully chosen these art examples as the very best of their genre, the fruits of literally hundreds of deals. A better selection of drawings, sketches, and watercolors simply cannot be found. A collection is defined by its highlights and my collection is filled with extraordinary examples. I have always considered Frazetta to be the finest pen and ink artist who has ever lived. No one else comes close. I have argued this for decades in a multitude of published essays and books. That is why the emphasis of my collection is on the graphic side of Frazetta. I have always preferred a great drawing to an average painting. A lifetime of passion and energy and great sacrifice is tied into this collection. I have enjoyed these originals and preserved them for the next generation of collectors. With the coming Frazetta movies by Robert Rodriguez, the nonstop stream of books and projects, the endless Internet discussions, the legacy and interest in Frazetta will continue to grow. Frazetta original art remains a blue-chip investment and a window into one of the greatest creative geniuses that has ever had a place in art history. Quality is eternal. Enjoy the catalog!

DocDave Winiewicz, 2015

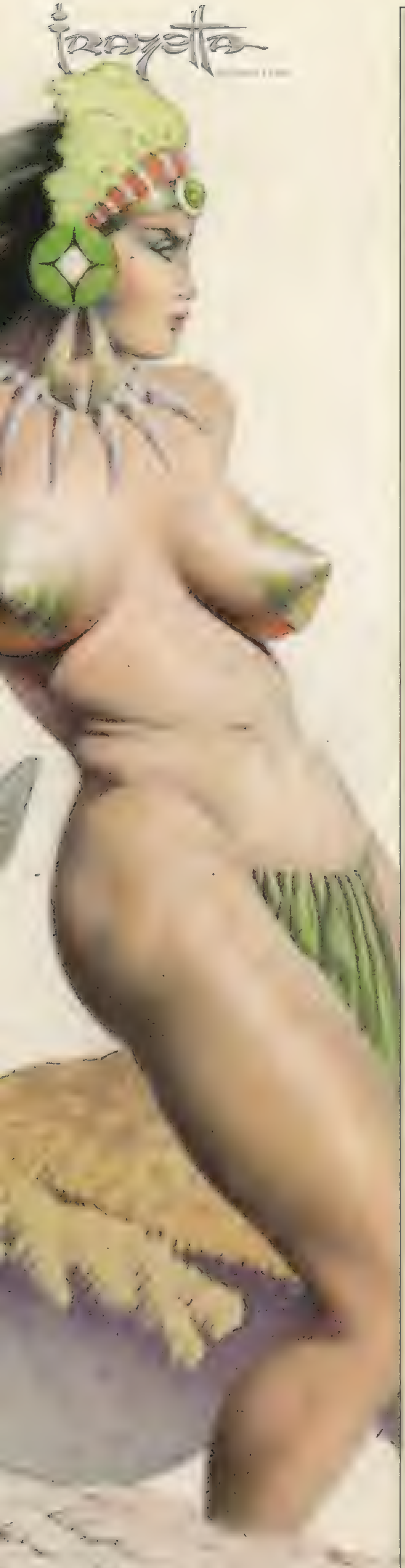
PAINTINGS:

1. (FRAZETTA) TARZAN THE INVINCIBLE. (1963) Accomplished in gouache on 10 x 15 in. artists' illustration board. Considered by many to be the best of the ACE paperback paintings. It has all the great elements, i.e. Tarzan bellowing and beating his chest, exotic creatures, an ancient city, and a bewitching princess as only Frazetta can paint them. I asked Frazetta to comment on this original piece shortly after I acquired it. I specifically asked why he made such an extensive green background. His answer, *"I was very happy with this painting. I thought all the elements blended together really well. The princess is sexy and I spent a lot of time on her jewels and headpiece. There is a lot of color in there. It just came out right. Don't ask me how I did it. I had to leave room for the title so I decided to just 'suggest' the jungle instead of adding all the trees. All that would be lost in the title and just detract from the design. I wanted Tarzan in the center catching the eye. Everything else flows from that pose. See the triangle. You can see it in the background too. I only noticed that long after it was published. It works. It is easily one of the best ACE covers. I put a lot into it. No shortcuts."*
$30,000 – $50,000



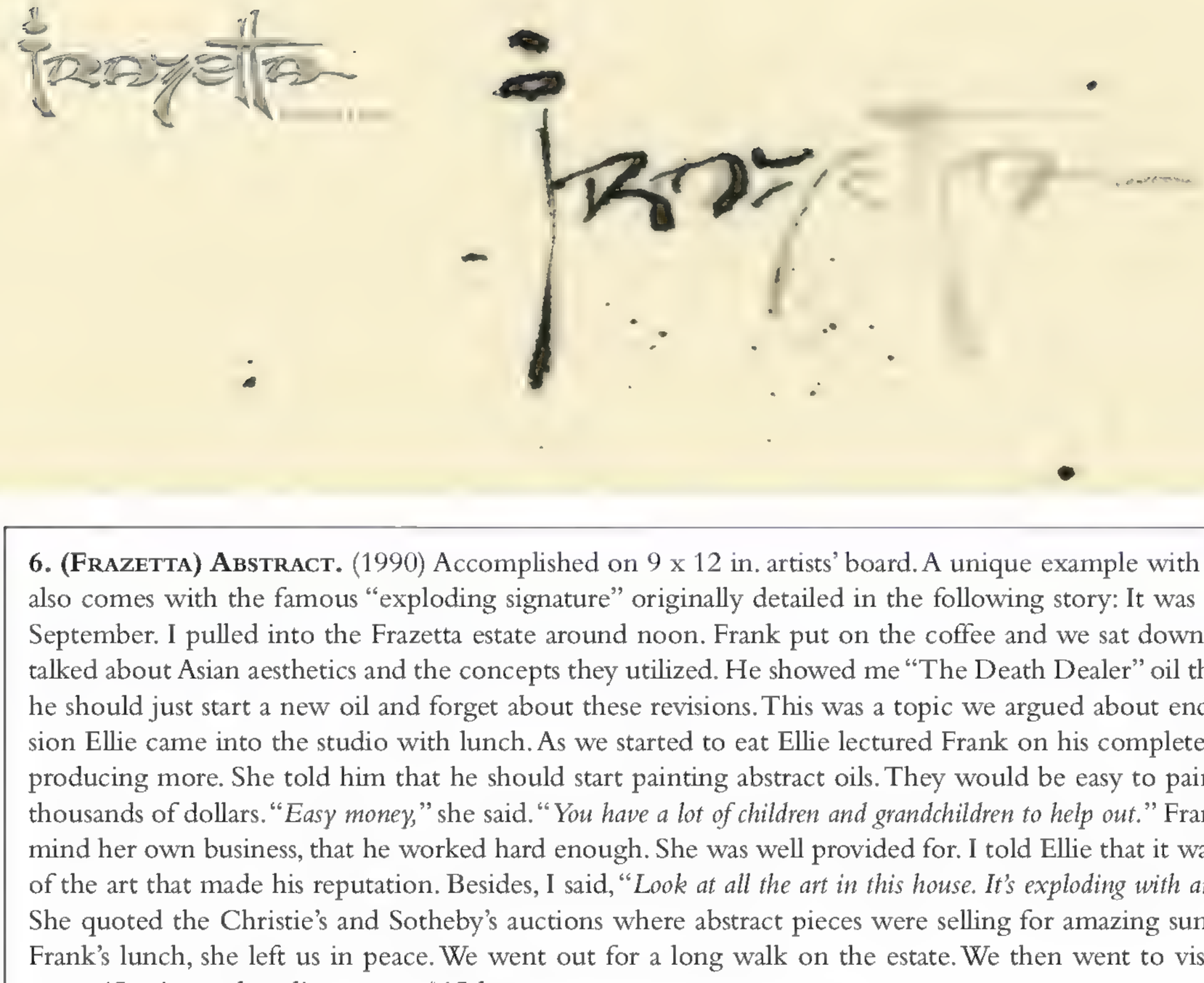
2. (Frazetta) Tarzan at the Earth's Core. (1962) Accomplished in oil paint and gouache on 12 x 18 in. artists' illustration board. The famous "dried-in-oven" painting that cracked and was repaired and enhanced by Frazetta himself. The repair can be seen from a short distance, but it is not objectionable. Extremely dynamic and colorful. This piece has had a very colorful history with Frank putting a lot of effort into it. It is of particular note, because it was created before Frank "figured out" his ultimate approach to paintings. Featuring a large, full-bodied image of Tarzan, wild action, and a life-and-death animal struggle in this very early ACE paperback cover. Both protagonists exhibit sensational intensity in their faces. In these early ACE covers, Frazetta was experimenting, finding his way with color and line and form. There is tremendous charm in these early efforts because of that honest searching. Frazetta was developing a style and an approach that would be uniquely his. This piece displays razor-like clarity along with delicate impressionistic passages. In short, a great example of Frazetta's technique and vision that would revolutionize the realms of imaginative art in coming decades. Frank kept this version and painted another copy for publication. He wanted to keep this version because it had a little more intensity and polish. In this original version Tarzan exhibits much more animation and the colors are much richer in tone and intensity. This original effort benefits from the first flow of imagination. Later recreations can be characterized by over-thinking staunching the "flow" of creativity to be replaced by industry and technique. At 12 x 18 in., the piece is the largest of all the ACE covers. Exhibiting a perforation through the middle of the painting caused when Frank tried to dry the painting too quickly in the oven. Repaired and over-painted by Frazetta. Noticeable, but not detracting from the power or the quality of this original. I have owned it for many years and derived nothing but sheer pleasure from constant viewings. Predominantly oil paint, with some touches of watercolor gouache. Beautifully blended color with overall design seamless and breathtaking. Subtle background colors. The signature is the classic weighted Frazetta flourish, added in the early 1980s. The visual effect of the piece is startlingly 3-dimensional. This is the type of painting that Frazetta will always be known for - action, intensity, uniquely harmonized tints, and a quintessential image of Tarzan. **$20,000 - $30,000**

3. (Frazetta) Summer of the Coup. (1973) Accomplished in oil paint on 16 x 20 in. Masonite board. Wild action and intensity on all levels. Everything is in motion. Gun, tomahawk, buckskin, amulets, hair, boots, clothes - everything flying and flowing from the magic brush of Frazetta. Even the ground appears to explode with the intensity of this confrontation. The signature is the classic Frazetta flourish. This is the kind of in-your-face believable action that Frazetta is world-famous for. Frazetta's Western oil paintings have sold for as high as $90,000. This will appeal to all the Western genre collectors. Note: Every previous catalog listing mistakes the size of this oil. It is a full-size original at 16 x 20 in. **$20,000 - $30,000**



4. (Frazetta) The Lion Queen. (1960) Accomplished in mixed media on 7 x 11 in. artists' board. One of Frank's truly great masterpieces incorporating all the themes he would become famous for: a sexy woman, cat, vegetation, and ancient cityscape. I have added an essay on the mysterious history of this piece: stolen, found, purchased, held by the FBI, then released into my custody after a 5 year wait. It is a miracle of art. A small drop of coffee on the city and some light handling stains along the side. Here's the background story on The Lion Queen: Many years ago a collector named Jack Gilbert wandered into Illustration House Gallery in NYC to see what was coming up for sale in the next auction. He called me and said there was a Frazetta piece in the next auction. He said it was a crappy sketch of an old lady and a panther. I thought Jack was having a little fun with me. I asked him again to describe it. Well, it wasn't an old lady. It was the famous picture of the queen and the lion that was famously pictured on the cover of the *Frazetta #1* fanzine in 1969. It was published in black and white at the time and never subsequently published in color until much later. For many years I had asked Frank about the whereabouts of that original. After scores of visits to the house and much looking at art hidden away in drawers, closets, under beds, and in books, this original was nowhere to be seen. I asked him about it constantly. I also asked Frank's wife, Ellie, what she knew. At this point Ellie was in charge of all Frazetta business, including art sales. Frank said he didn't sell it. He said that he'd never sell anything of that quality. He said I was nuts to even ask such a question. Frank said it was "around" and that Ellie probably hid it in some book. It would turn up. He wasn't too concerned about it. As for me, I just wanted to see the damn thing! Well, the piece finally emerges in the hands of Roger Reed from Illustration House who is putting it up for auction. I called Roger immediately to ask him about the background story. He said that he had bought it for a substantial price in 1995 from a friend of Frank's who was also a good friend of Walt Reed, Roger's father. They had done a lot of business over the years. It was sold to Roger right after Frank had his first major stroke. Word was out that Frank was near death and completely incoherent. People assumed that this was the end for Frank. I guess the seller assumed this as well. Roger had planned to keep it as "his Frazetta", but now he needed to raise money. I wanted to buy it. Roger said that it had to go in auction. I told him that there might be a potential problem because Frank and Ellie would consider it stolen property. I told Roger what Frank had said about the piece. I told Roger that if I had it, I could get clear title to it from Frank himself. Ellie soon became aware that the piece was up for auction. Ellie had spies everywhere; people would call her up with information in hopes of getting on her good side. Ellie enjoyed the power. She cobbled together a letter and sent it to the FBI claiming, inaccurately, that the piece was stolen and that she had filed a stolen art claim years before. Of course, she had not filed anything. She was trying to put pressure on Roger to get it back. The FBI stolen art squad in NYC contacted Roger and told him not to sell the piece. Research was done. Cathy Begley of the FBI art squad contacted me for more background information. Frank was then told about the facts and who bought it and when it was sold. When he found out that one of his old friends had taken it, he hit the roof. He was pissed-off beyond belief. He called his ex-friend up and reamed him out. Frank told me that he wished that he had taped the call. The FBI told Frank that he needed to get a lawyer and pursue the matter. Frank told Ellie to do just that. *"Spend any amount of money, do what it takes, I want my art back!"* Frank was furious. He loved the piece. The fact that a friend had taken it just added to his supreme aggravation. This friend, by the way, kept the piece very private while he owned it. It was never shown to anyone. He owned other Frazetta pieces, which he displayed proudly. This one was kept from view. Draw your own conclusions. Well, a couple of years passed and nothing was done. Frank settled down and Ellie would not spend the money for a lawyer. One day I called Ellie and asked her blessing for me to acquire the piece from Roger. I told her that I would make her a nice 8 x 10 transparency and she could make a lot of money selling it as a poster or limited lithograph. I said this would be better than having it vanish into some Asian or European collection, never to be seen again. This all seemed reasonable to me. Well, not to Ellie…she exploded and starting swearing at me from every angle. *"You have devils in your head. How dare you want to own stolen art. It's mine! It's STOLEN! No one should own stolen art. Read the Bible. You can't have it. I'll never talk to you again. It's evil."* She went on and on. I calmly listened until she slammed down the phone. Nice try, Dave. A couple of more years passed…Cathy Begley from the FBI squad contacted Roger to see if Ellie had pursued the piece. Roger told her that nothing was done. Ms. Begley then called Ellie to let her know that she was giving Roger permission to sell the piece to me. Cathy called me last and told me the time period was over and the Frazettas had forfeited their claim rights by inaction. Roger and I worked out a deal. I paid a king's ransom for the piece, but it was a collector's triumph. It was profoundly satisfying to finally get my hands on this original. I called Ellie to confirm the discussions I had with the FBI and Roger. I told her I had purchased the piece. She simply said, *"Let's talk about something else."* She NEVER brought up this topic again. I did give her a nice transparency of the original for her use. I've written about the significance of this original before. There's no need to repeat myself. It is a truly majestic piece and contains all the great Frazetta themes. A masterpiece in every sense of the word held captive for so many years… now released. **$40,000 - $60,000**

5. (Frazetta) Conan and the Savage Sea (Conan the Buccaneer). (1970) Accomplished in mixed media on 8.5 x 11 in. artists' leaf. Very detailed and energetic idea. Frank paints the weather! Never published and never shown. Many of the pieces I have are completely fresh to the marketplace. This is an early study for Conan the Buccaneer. Frank's early thought pictured this image as a wraparound cover. The art editors decided that they did not want this approach. **$15,000 - $20,000**



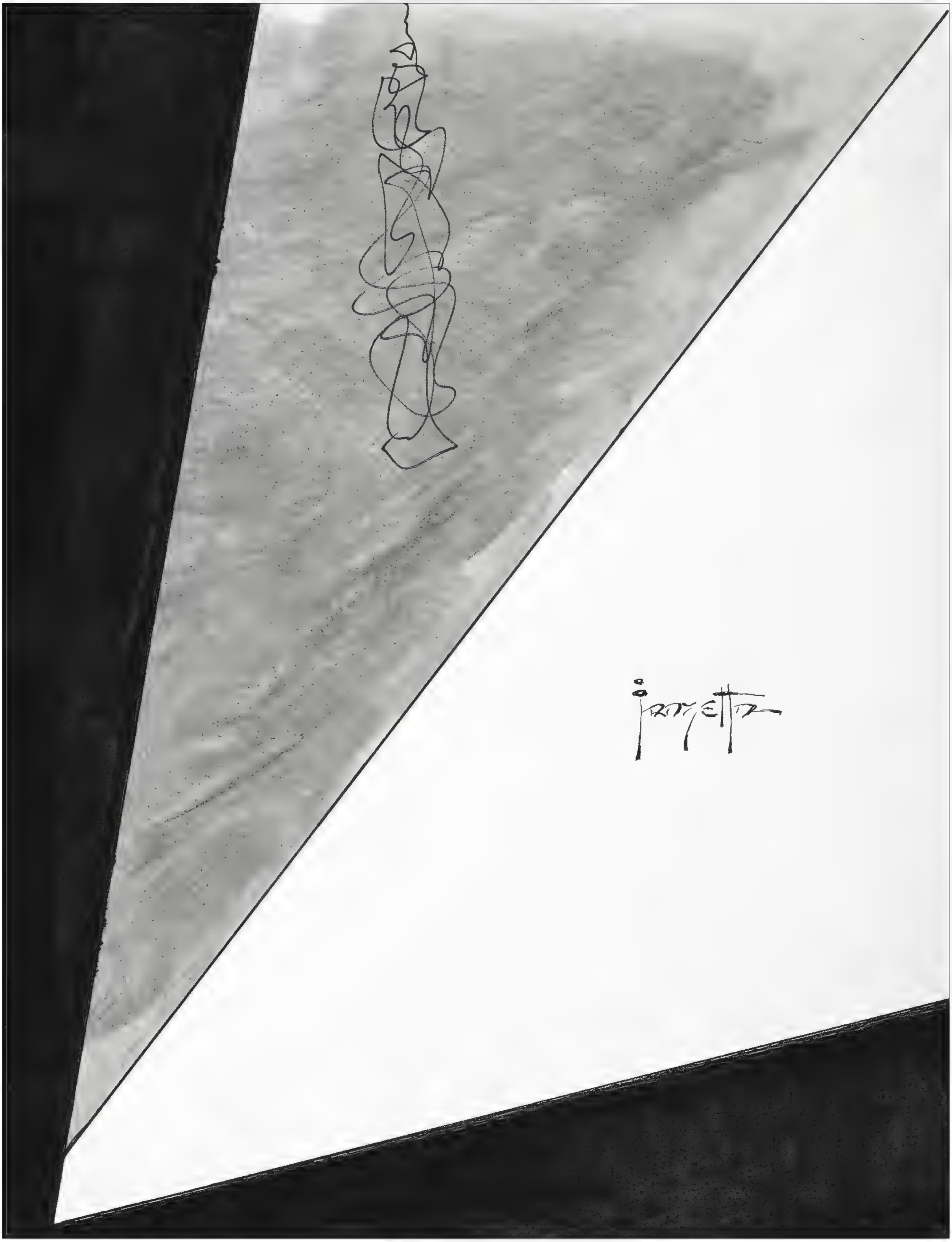
6. (Frazetta) Abstract. (1990) Accomplished on 9 x 12 in. artists' board. A unique example with a very interesting history. This lot also comes with the famous "exploding signature" originally detailed in the following story: It was a very hot and humid day in late September. I pulled into the Frazetta estate around noon. Frank put on the coffee and we sat down and started talking about art. We talked about Asian aesthetics and the concepts they utilized. He showed me "The Death Dealer" oil that he was revising. I told him that he should just start a new oil and forget about these revisions. This was a topic we argued about endlessly. In the midst of this discussion Ellie came into the studio with lunch. As we started to eat Ellie lectured Frank on his complete laziness. She berated him for not producing more. She told him that he should start painting abstract oils. They would be easy to paint and would sell for hundreds of thousands of dollars. "*Easy money,*" she said. "*You have a lot of children and grandchildren to help out.*" Frank shook his head and told her to mind her own business, that he worked hard enough. She was well provided for. I told Ellie that it was not the quantity, but the quality of the art that made his reputation. Besides, I said, "*Look at all the art in this house. It's exploding with art.*" Ellie dismissed my comments. She quoted the Christie's and Sotheby's auctions where abstract pieces were selling for amazing sums of money. Finally, after ruining Frank's lunch, she left us in peace. We went out for a long walk on the estate. We then went to visit a local pawnshop where Frank spent 45 minutes haggling over a $15 lens.

When we returned to the studio later in the afternoon I asked Frank if he ever tried to do abstractions besides the "Downward to the Earth" oil, which is very abstract in approach. In answer, he picked up a small piece of illustration board. He asked me to get him some water and some paper towels. He first penciled his signature on the board. He then picked up a crow quill pen and dipped it in the inkbottle. He looked at me and said, *"My way…I'm going to do this my way. I'll start with the end. I'm going to sign it first. Maybe that will get me going and give me an idea."* He started to ink the penciled signature and the tip exploded off the pen. *"God dammit…the board is too rough. Now I have to find another pen. That was a brand new pen. I just bought the damn thing. What crappy materials!"* I chuckled and said, *"Now that's what I call a powerful signature. I didn't realize there was so much energy in there. Your art is dangerous, Frank."* He was exasperated that the pen broke and asked me to look for another piece of illustration board with a smoother surface. I found an old piece of board laying in the corner. Frank said, "*That will do nicely.*"

Frank signed the board boldly along the right side. Nice signature. He thought for a minute and then broke the space up into triangles. He blackened a few places and added wash to another triangular section. Everything in black and white, no color. He then took a very fine pointed pen and drew some sinuous lines in a very quick fashion. *"There you are…abstract art! Put it over there and let it dry. Don't touch it; you'll get ink all over your fingers. What do you think? Is it worth thousands of dollars?"* He laughed. *"Do you want to make me an offer?"* I thought Frank was kidding. Actually, I didn't know what to think because I didn't know his thoughts. I told him, *"I'll buy you a steak dinner for it."* Frank said, *"You have a deal. I want filet mignon."* I was stunned. *"Really, Frank?"* He replied, *"Yes, it's yours; I don't want it. It's nothing to me. It wasn't fun; I didn't FEEL anything while doing it. Why would I keep it? I'd only throw it out so Ellie doesn't see it. She'd only break my balls with it. Let's go eat. I'm hungry again. Bring your wallet."* We both laughed.

We got to the restaurant and ordered filet mignon. We had coffee to start and talked about the art. Frank asked me to comment on the abstract art. I said, *"Frank, at first I thought it was a spotlight showcasing your signature, but that's wrong. I thought you might be joking. No, you were not. There is something there, but you don't see it. Remember that discussion we had earlier about the concept of yin and yang in Asian philosophy? You subconsciously drew a rendition of the Frazetta yin and yang. Your signature occupies a bright white region, a place of clarity and light and order and beauty. You then added the world that surrounds you, the dark and dangerous world that is attached to the imagination. The black void, the gray area, is your workshop. That's the mysterious place you draw images from, a dark, hidden area from which ideas emerge. Those squiggly lines are a form waiting to take shape. Maybe it's your signature in its unformed state. I've told you this before, Frank, an artist is just not aware of everything that goes into a work. That's why an artist is not the best judge of his own work. All those ideas need to explode in the mind of your audience."* Frank listens to all this with a little look of bewilderment. *"If you say so"*, he said. We both laughed. *"Keep it to yourself. I don't want Ellie finding out. I'm serious. I don't need the grief."* Of course, I agreed and have kept it secret until this day.

Another odd thing: when the meal was brought, meat with potatoes and peas and bread, Frank cut a piece of the filet and started to chew. *"Mmmm…this is great, really great. I mean it, this is really great."* He then cut another piece, and another, and another. I said, *"Frank, aren't you going to eat the other stuff. The bread is warm and quite tasty."* Frank replied, *"Why? This filet is so good I don't want to ruin the taste with anything else."* Frank sat there and ate the filet in a very animated fashion. He never touched anything else on the plate, nor did he take any bread. He wouldn't even drink his coffee. He didn't want anything to interfere with the experience of eating that filet mignon. An amazing man! I will miss him dearly. **$2,000 - $3,000**



ILLUSTRATIONS:

7. (Frazetta) Flash Gordon "Battles the Monster from Mongo". (1950) Accomplished in pen and ink on 15 x 24 in. artists' leaf. Sensational inking and a rare image of Flash Gordon. A very large original. Rejected as a Buster Crabbe cover because it did not depict the actual image of Buster Crabbe. The upper left part of the page was torn and is missing. Frank added the logo to cover-up the missing area. The conventional wisdom about Frazetta and the science-fiction genre is that he had little motivation for the subject matter. Frank explained in several interviews that he had to push himself to get motivated enough to draw or paint in that genre. He much preferred the worlds of Edgar Rice Burroughs and Robert E. Howard. There are a couple of exceptions to this. The story goes that early in their friendship he was visiting Al Williamson. Al was showing a 16mm print of an early Buster Crabbe *Flash Gordon* serial to some friends. Al, of course, loved those early *Flash Gordon* episodes and never tired of viewing the adventures of Flash and Ming the Merciless. While viewing the movie, Frank sat down at Al's drawing board and started drawing a large version of Flash Gordon. He added a big monster and a shot of Dale Arden in the background. Flash had his obligatory signature headpiece on, of course. Everyone thought that headpiece was extremely cool. Frank brought the original back to his studio and did the final inking. This was in late 1950 or so. Later, Frank offered this piece to Steve Douglas, the art director at *Famous Funnies* that Al had introduced him to, for possible use as a *Buster Crabbe Comics* cover. Steve turned it down because he wanted shots of Buster Crabbe on the cover, not Flash Gordon. Frank threw the original on top of his cabinet and there it stayed until many years later when a friend (Frank said it was artist and friend Larry Ivie) grabbed a bunch of originals off the cabinet top and partially tore several pieces. Unfortunately, this Flash cover was torn and is missing a small portion of the monster's left wing. Frank never repaired it. Many years later Frank sold the original art to rock star Glenn Danzig who kept it for many years before moving it to Hollywood writer and famous *Seinfeld* writer David Mandel. It finally landed in my collection. I took the Flash cover to Frank. He suggested that we simply cover up the torn area with a nice logo/stat. He told me what to do and I did it according to his direction. The cover is a huge 15 x 24 in., making it as large as the *Weird Science Fantasy #29* cover, the largest of Frank's illustrations. It is a powerful image and the monster is simply sublime. The inking is world class. One can easily see that Frank was having a lot of fun with this piece. Typical of Frank to take off Flash's shirt and make him more visceral. No ray guns, no blasters, just hand-to-hand combat. **$40,000 - $60,000**

FLASH GORDON

BATTLES THE
MONSTER
FROM
MONGO!

8. (Frazetta) Flash Gordon and "Princess of Mongo". (ca. 1976) Accomplished in pencil, pen and ink on 14 x 20 in. artists' leaf. This is the other major Flash Gordon image by Frank with a very eroticized Dale at his side. A very noble and majestic presentation. Notice Flash's hand brushing Dale's breast. This finished Flash Gordon illustration dates from 1976. I suspect it was earmarked to be published in the early *Heritage* fanzine that was devoted to Flash Gordon, but Frank never made the deadline. Frank was going to include it in the last "Middle Earth" portfolio; *Woman Of The Ages*, published in 1977. It never made it because Frank had it framed and it was too much effort to have it photographed. He had enough other images to fill that folio. I asked Frank about it several times and his answer was the same each time, namely, he did it for fun. Shortly after completing it, Frank gave it to his son Billy, who reluctantly sold it many years later. It is a magnificent drawing with very energetic brushwork that pulses with life. The Princess, of course, is sexy and sultry as only Frazetta can portray. Flash's contact with her breast is understated adding a very sensual touch to an already highly eroticized composition. The overall design is simply perfect. There is a smooth flow to all the inks. I asked what the "F" stood for on the codpiece. Frank said it represented Flash and Frazetta. He said that he couldn't just let Flash have all the fun with that girl! He wanted to be in on the action. That's Frank! **$20,000 - $30,000**

©16

9. (Frazetta) A Gentle Breeze. (1962) Accomplished in pencil, pen and ink on 14 x 18 in. illustration board. Exquisite inking by the best in the world. This piece features Frank's finest female face: sultry, sensual and catlike. Only one of three men's magazine illustrations known to exist. Let us consider the Frazetta Female:

I like the girls of Vargas. I like the pinups of Elvgren even more. As a matter of fact, there are scores of very talented girlie artists that have drawn and painted females of every race, occupation, and in every setting...and continue to do so. The one common element of all these artists is that they present fresh-looking girls exhibited with little touches of soft-core titillation. They are all so perky and exuberant...it's impossible not to find them very appealing. It is a growth industry and not likely to stop anytime soon. At any given time eBay is stuffed with hundreds of female depictions from artists of varying degrees of talent.

Now, let's add Frazetta into this equation. He is, in a word, different. Why is it that collectors are always looking for babes by Frazetta? This is the number one pursuit by Frank's legions of rabid worldwide fans. I get requests every single day from collectors looking for a great Frazetta female. Why is this? It is because of the unique nature of Frazetta's women. Yes, he has drawn that same type of soft-core pinup girl we can see in the men's magazine illustrations from the early 1960s. They are beautifully drawn, but for the most part they don't rise above the norm for this type of subject matter. He was doing a job and doing it well. On his worst day Frank can draw girls better than most other artists on their best day. Consider this unique case of the female drawn for this 1962 illustration from a men's magazine. The story is unimportant. The man is beautifully rendered, but he is there to complete the story. The crosshatching defining his back is simply sublime. The fantastic machine is there as a bit of an inside joke. It's looking at her bottom and saying "Va-Va-Voom" (if you can understand machine language!). Delightful.

Frank wanted the woman to be special. He spent 3 full pages in his 1962 sketchbook to explore the composition. I have all these pages and they are part of this auction. This sketchbook features large 11 x 14 in. pages. Frazetta has girls jumping, standing, writhing, rolling, tumbling and floating across these 3 pages. Is he having fun? He certainly is. Thank heaven that we have these pages intact and we are able to see this great mind at play. Notice that he even includes a caveman on one of the pages. One might think it is out of place here. Not at all. With all those females populating those pages, Frank drew his id onto the page. That caveman is the visual embodiment of Frank's testosterone. All those women demand a leering male presence! Frank is there. Quite amazing, really.

The final result is a sensational floating female, an apparition in the night with lush, wild hair and a face that defies description. Is this your standard cutesy pie girl-next-door type? Not at all. Her face reveals a woman that is gentle and sensual, strong and erotic. The face has catlike qualities that are unusual and highly desirable. Has Frazetta ever drawn a better female face? I do not think so.

With his women, Frank transcends the pinup mentality and all its superficial prettiness and contrived sexiness. His women smolder. There is genuine mystery present and a sense of personal power. He brings insight and revelation to his depictions that go beyond prettified surface descriptions. That is the realm of Vargas and Elvgren and others. Again, they are sensational painters of the female form. But Frazetta brings a new set of very special qualities to his best females. Page upon page could be written about the magic of the *Cat Girl* oil, or the Burroughs heroines, or all those other sensual females from the *Canaveral* drawings, or the Doubleday illustrations. The list goes on and on. One thing is sure... collectors will always be searching for the best Frazetta female that their pocketbook can afford. Now, that is ART with all the capitals in place!" **$20,000 - $30,000**

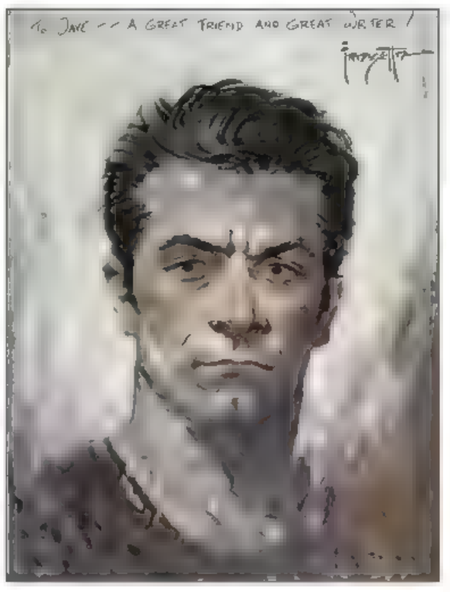
FRAZETTA
FRAZETTA - © 63.

10. (Frazetta) Windblown. (ca. 1950s) Accomplished in pencil on 13 x 16 in. brown artists' sketchbook leaf. One of Frank's two greatest pencils. It is magnificent on many levels. It is the essence of femininity according to Frazetta. This piece has been professionally de-acidified and mounted on Japanese paper to give it support and longevity. Executed in the early 1950s, it was drawn spontaneously at the kitchen table while Frazetta was talking to Roy Krenkel, his longtime friend. The piece was drawn on brown art paper from a standard sketchbook. "Windblown" is the result of creative daydreaming and a little showing-off. Roy was always in awe of Frazetta's abilities and took constant delight in watching Frank create something new. In this instance, Frazetta was obviously feeding off Krenkel's enthusiasm and produced an incredible work. It is also a work that introduces the viewer to an important aspect of Frazetta's psyche. A single nude woman is on a precipice and a storm is gathering. The entire composition stitches together the elemental powers of creation: wind, sky, earth, and female mystery. Frazetta is presenting the essence of the female. All the visual elements of the landscape are carefully synchronized: the dark storm clouds, the flowing grasses, the bending tree, the excited leaves, and the jutting rock promontory. Squarely centered within this turbulence is a solo female figure, seemingly unapproachable in that perilous location. She gathers together all these earthly forces and resonates with her peculiar energy. The curves of her body are beautifully proportioned, flowing, natural. Her hair is wildly mixed with the wind. She is one with nature; she is a natural force in her own right. A virtuoso orchestration of delicate lines gives her body a rich, erotic texture. The eye can feel all these tactile presences. The explosiveness of her body's raw sensual energy displays a half-hidden face as a mysterious counterpoint. She exposes everything to us but her "self." Amazing. Everything in this composition flows and moves and captivates. What is Frazetta saying in these visual gestures? The power of woman is universal, cosmic, yet dangerous. Can a woman ever be really known by man or does her nature provide a barrier? She seduces and, yet, remains hidden from our penetrating gaze. This original is almost mystical in its deep impact. Once we behold it, it remains with us and continues to send a challenge to the imagination. It is Frank Frazetta's tribute to the female and the answer to those who maintain that his work is sexist and anti-female. Nothing could be further from the truth. **$20,000 - $30,000**

TRAZETA

11. (Frazetta) Self-Portrait #1. (1995) Accomplished in pencil on 11 x 16 in. artists' leaf. Another original with an interesting history. It was a sunny and warm day in the summer of 1994. Ellie was in Florida visiting her daughter. Frank wanted to get out of the house so he could get some exercise. We decided to take our cameras and go tour the estate on a mini photo safari. We walked up the mountain, into the woods, and around the entire perimeter of the land. He showed me the streams and the waterfalls and the neighboring properties. He was thinking of adding more land. Frank told me the stories of George Lucas and Clint Eastwood visiting the land and being thoroughly enchanted and impressed with Frazetta's kingdom. They both decided that's precisely what they wanted as well. They returned to California and bought up huge chunks of real estate. Lucas established the Skywalker Ranch and Clint had his property in Carmel. We returned to the house and Frank walked up the front path. I told him to stop and turn around. He was standing in the archway. I walked up and moved a little flower from the front step to the left side. I told Frank to move forward so he'd be in the sunlight. I set the camera to bracket 3 shots (i.e. underexposure, overexposure, and a midrange exposure). I took the shot. I knew it was going to be a good capture.

"I think this will be a nice one, Frank. The light was perfect and your pose was just right." Frank said, *"With that camera you shouldn't ever take a bad picture. That's a great camera and a beautiful lens."*
"You like this camera, eh?"
"I love it. With that camera around your neck, people will notice it."
"OK, I'll trade it to you, Frank. And I'll toss-in all the other Zeiss lenses."
"What do you want for it?"
"How about doing me a nice pencil drawing. That'll be easy for you."
"What kind of drawing?"
"How about a self-portrait, Frank? You know how much I love that oil portrait you did of yourself. I've been telling you to paint another one for years, but you won't."
"You mean that you'd rather have that instead of a girl?"
"Yes. I think a nice self-portrait would be great. I've got plenty of other Frazetta girls."
"Well, I'm flattered."



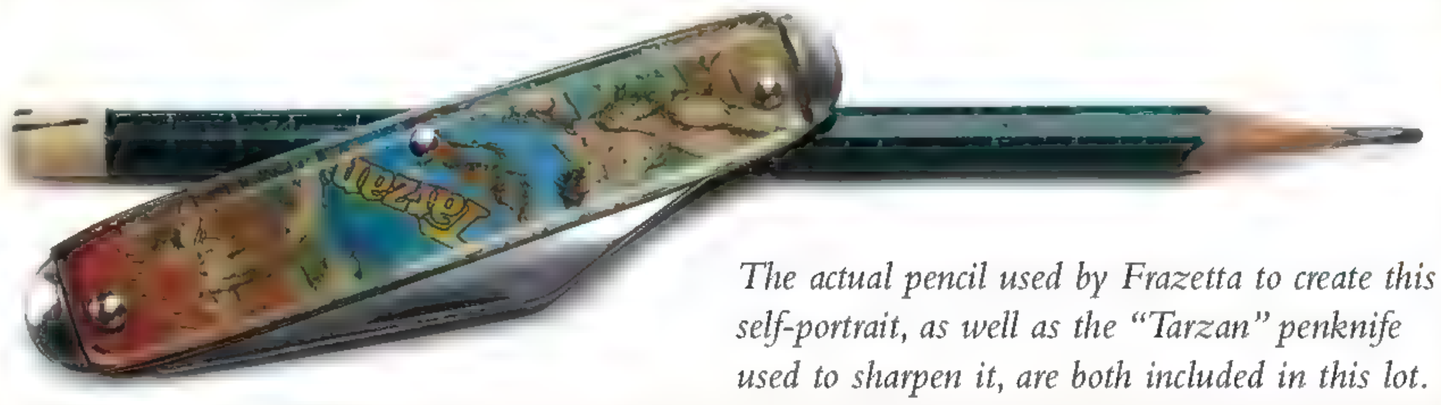
This signed Frazetta self-portrait 8 x 10 in. color photographic print is also included in this lot.

That whole exchange only lasted a minute or two, then we walked into the house. Frank sat down on the zebra skin sofa and I put the camera in his hands. He got very animated. He held it up, he rolled his eyes, and he made some lip-smacking gestures with his tongue and lips. He had a gigantic smile on his face. He was beaming. He said, *"Find me some paper or board, something really smooth. Where did I put that knife?"* He was looking for his knife so he could trim the pencils and hone a point. I looked around and there wasn't any decent paper anywhere. We finally found some heavy sheets in his cabinet. He pulled one out and sat down at the drawing table. He got a pencil and looked for a knife or razor blade. We found a knife (a Tarzan collectible knife with images of Tarzan on it) and he started hacking away at the pencil. He said, *"OK…put on some coffee Dave. Let me see what I can do."* At that moment he simply closed his eyes and started to look up at the ceiling. I watched him intently. He interlaced his fingers on his chest and just kept concentrating for 30 seconds or so. Honestly, it seemed a lot longer, but my mind was exploding. Frazetta was gathering himself internally for creative expression. I have to say it; it was a magical moment. He lowered his head, picked up the pencil and started to make very broad lines and all this time his pencil never left the paper. His hand flew over the page making long lines, short lines, line after line after line. Then he would stop, smudge a few areas, then look at the pencil's tip. He would carve into the pencil until he had the kind of surfaces he was looking for. In 30-40 minutes he had the entire portrait fleshed-out, but not totally finished: a direct line from inspiration to execution to conception. He sat back, took it off his drawing table and put it up on the easel and sat down on the couch to drink some coffee. He looked at it from a distance, shaking his head in an up-and-down "yes" motion. He was pleased.

I said, *"Wow, Frank, what a show. It looks a lot like your 1962 portrait. Right from your imagination. You didn't even look into the mirror. I thought for sure that you'd take a few glances at yourself."*

Frank replied, *"Why? I shave in the mirror every day. I know what I look like. This is pretty easy. I thought about the oil portrait, but it has mistakes. I'm drawing this as I see myself. There is a lot of that portrait in this. It's me after all. When I think of myself now, this is the image that I see…in my prime. It needs a few erasures and a bit more work. It has a few holes. I need to refine the hair, make it softer. It's a good start. You can't show this to Ellie or let it get out. I don't want any trouble."* I quickly reassured him that this, again, would be another one of our secrets. I stayed on the sofa that night and wrote some notes. I kept walking into the studio and looked at the portrait. Frank spent a little more time with it, refining the hair and adding some background strokes. The piece is exquisite; Frank's personality radiates from every line. He added a bold signature, dated it, and inscribed the piece to me. In the morning we had some coffee and doughnuts. I had to leave. We went to the studio and Frank picked up the portrait. He put it down and picked up a pencil. He made an erasure around the eye. He started drawing. I quickly shot a photo. I asked, "*What are you doing Frank? It looked great to me."* He immediately replied, *"I'm making it perfect. I saw a little flaw by the eye. There was a little bit of distortion. I just saw it. Now it's right. Thanks for the camera, Dave."*

"It was a pleasure, Frank. Thanks for everything. I'll give you a call when I get back. I want to get those negatives developed. I pulled the roll of film out of the camera and laid it on the table." Frank walked over to the table, picked-up his new Contax Titanium camera and put it around his neck. He was a happy man. I was pretty happy, too. The Contax shots turned out very well indeed. I worked on the photo a bit and showed Frank the result on my next trip. He looked at the proof print and signed the back of the mat backing board. He was very pleased. He agreed to sign ten copies of the photo for me. I was optimistic; I knew he would like it. I brought some other things for him to sign. I also brought a precision German rapidiograph with archival ink. I didn't want him to spill ink or coffee over the prints. In Frank's studio, anything is possible. His coffee pot is a dangerous weapon! He'd spill coffee on anything and everything. I only brought eleven copies, with one for Frank's collection. To this day I haven't even looked at the photos since Frank signed them. Sadly, these photos have disappeared. The only one I have is the proof print in this auction. I hope they are not lost or stolen. I have found everything else for this auction. It's quite a unique set. I had Frank do something like this earlier. He signed 5 copies of a very early shot from 1951. Photography was Frank's greatest personal passion in life. He got the greatest joy from his camera collection. **$15,000 - $20,000**



The actual pencil used by Frazetta to create this self-portrait, as well as the "Tarzan" penknife used to sharpen it, are both included in this lot.

Marvel Comics ILLUSTRATION QUALITY PAPER FOR REGULAR COMIC PAGES
Book ____ Issue # ____ pg # ____

12. (FRAZETTA) SELF-PORTRAIT #2. (1954) Accomplished in pencil, pen and ink on 8 x 9 in. illustration board. Frank's earliest portrait given to Al Williamson in a trade in the early 50s. Drawn during the time period of the *Famous Funnies* covers. Top-shelf inking. Notice that Frank depicts himself with a baseball at his feet, not an artist's brush. That was his priority in those days...baseball and girls, girls and baseball. Al kept this piece for twenty years, then sold it to a dealer. It wound up in my collection where I have treasured it for years. **$4,000 - $6,000**

FRANK FRAZETTA

Canaveral Press Drawing

13. (Frazetta) Tarzan at the Earth's Core cover. (1962) "Mastodon and Sabertooths". Accomplished in pencil, pen and ink on 9 x 13 in. artists' leaf. One of only two book covers done in ink by Frank. It is an example of why Frazetta is revered throughout the world. This is the finest illustration from this 1962 book. It seems almost impossible that a man could draw this scene purely from imagination, but that is precisely what Frank did. The energy makes this piece explode off the page. Frazetta's animal works are simply unmatched. To call this a masterpiece would be an understatement. It is beyond that, into regions where language really does become inadequate. **$30,000 - $50,000**

F. FRAZETTA ©1964

14. (Frazetta) Tarzan and the Castaways cover. (1965) "Tarzan and Princess". Accomplished in pencil, pen and ink on 9 x 11.5 in. artists' leaf. Top collector and comic art historian Roger Hill proclaimed this piece as Frank's finest pen/brush work. He said this during a visit to my home while standing in front of the original art. Agree or disagree, but there is no denying it is one of Frank's top three illustrations. The command over the textures, the design, the forms, and light is simple perfection. No one else in the world has ever been able to draw like this. Unsurpassed in quality. Note the subtle dappled light on the princess's bottom. Sheer genius. There are light handling stains around the perimeter. Nothing major. Frazetta is famous for knowing when to leave detail out and when to include it. Much of his success in painting relies on suggestiveness and selection. A piece such as the extraordinary cover to *Tarzan and the Castaways* is rare in that it incorporates a wealth of detail. By far it is the most lavishly textured drawing that Frazetta ever produced. Thick vegetation, an ancient temple, exotic trees, and dappled light provide a rich and soupy atmosphere for Tarzan's escape to the jungle. This is a work of pure fun and, yet, it is a completely sophisticated tour de force that features multiple pen and brush techniques. Yes, Frazetta is showing off a bit, but the viewer loves it. Frazetta comments, *"Dave, as much as you love my work, believe me when I say that I love it even more. I'm my best fan. I love looking at my stuff; it gives me a thrill, it really does. If I'm happy with a piece, then I'm pretty sure that others will like it too. The major sin in art is to be boring. I don't want to bore the audience and I certainly don't want to bore myself. That's why I try to always come up with something new and fresh. Repetition really serves no purpose."* There is a bright sparkle that resonates throughout this image. Tarzan has hoisted the beautiful princess on his shoulders and presents her delicious bottom to us. We can almost feel the smooth porcelain skin as rendered by the soft and incisive lines. The dappled light ribbons on her backside only reinforce the erotic display and present a carefree sensuality. Tarzan's grip makes a soft impression on her skin; we feel the touch with our eye. We revel in the wild vitality of the scene and delight in savoring all the varied textures; each one masterfully presented. Skin, stone, metal, foliage, and hair are all real and fascinating to behold, to contemplate. Even the distinctive signature is applied in a cascading style that mirrors the steps from the background temple. Frazetta presents a world of romance and adventure that we never want to leave. I have always maintained that Frazetta transcends the limiting categories of comic book artist, or fantasy artist, or illustrator. He is, purely and simply, a creative artist of the highest accomplishment. This piece is a testament to that fact. It transcends illustration. **$40,000 - $60,000**

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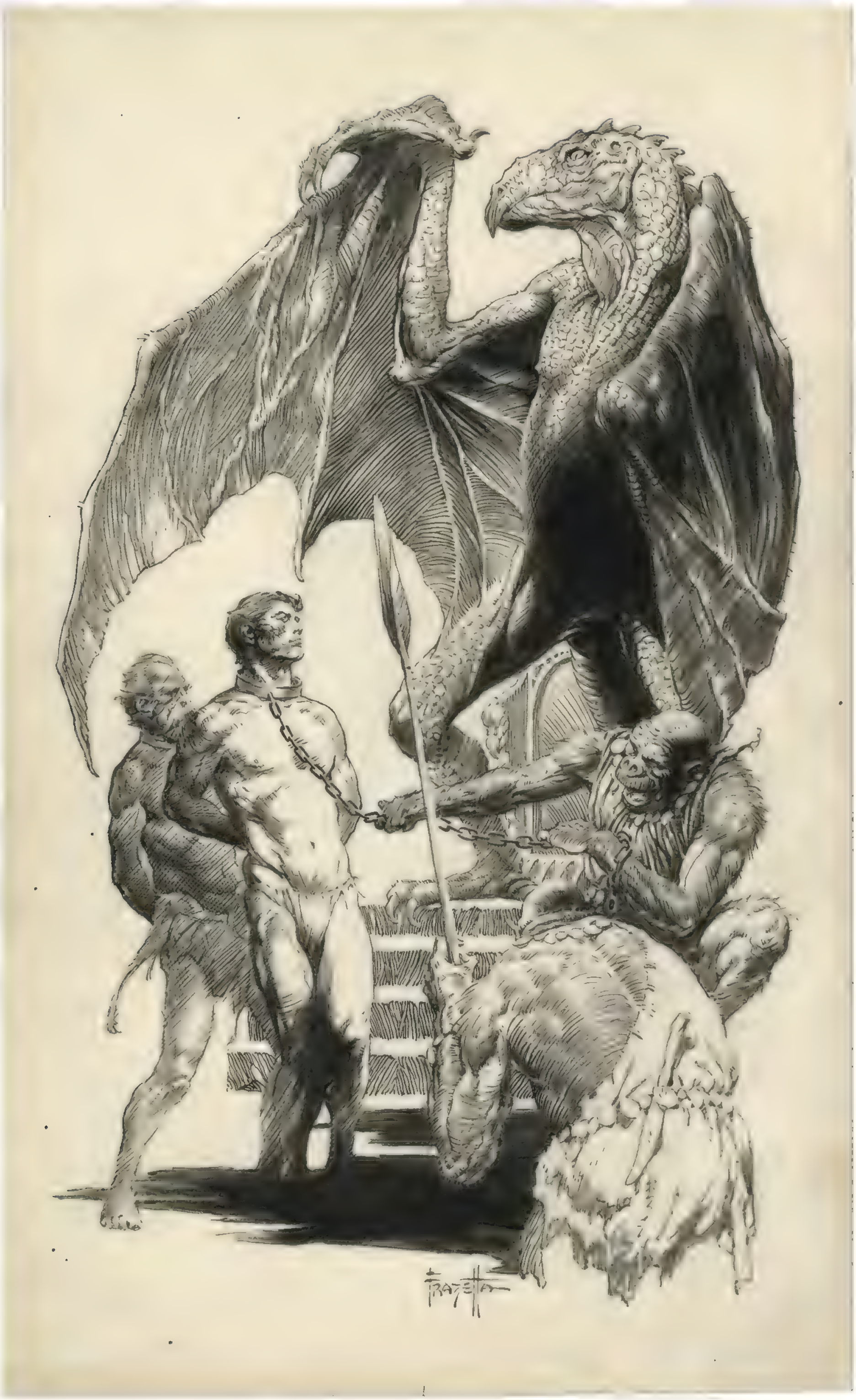
15. (Frazetta) Tarzan and the Castaways. (1965) "Tarzan on Cliff". Accomplished in pencil, pen and ink on 7 x 11 in. artists' leaf. Famous image of Tarzan talked about in the Frazetta documentary and in many essays. A beautiful image featuring lush brushwork and intricate composition. The Canaveral Press book, Tarzan and the Castaways, contains some of Frazetta's greatest drawings. The originals from this volume are highly prized by collectors and rarely make it to the open marketplace. Every drawing in this volume is a masterpiece of design and execution. They are priceless gems and represent one of Frazetta's greatest artistic achievements. However, let us now focus on one of the interior illustrations. The interior image depicting the simple image of Tarzan is a great example of the dynamism that Frazetta can infuse into a seemingly static pose. Static? Hardly. The figure of Tarzan explodes with life; it is made effective by the subtle perspective that Frazetta employs in the design. The viewer is looking up at Tarzan, who is in a state of dramatic expectation, ready to spring into motion. The eye and mind are captured immediately by this imposing figure. The attendant details are spare and beautifully observed. The surface rock, the room's interior, the dislodged door, the iron bars in the window, and the suggestions of jungle moss on the protruding ledge all combine to give the figure a visual context and engage the imagination. This is not a cartoon; this is reality. We are living in this world directly. Most artists would kill to be able to establish such a direct connection with the viewer. It is a magical gift and one that takes us right into the mysterious heart of creativity. Notice how the direction of the rendering lines in the ledge is synchronized with Tarzan's leg. This gives a visual thrust to the composition and enlivens it. This visual thrust energizes the composition and provides the doorway to the palpable life and vigor that one feels. Even the lovely signature is drawn on the bias to blend into the design. Look carefully at that signature. It also seems to have a life of its' own. The body of Tarzan is beautifully rendered. The symphony of lines defining the body all appear magically harmonized. Nothing is out of place; nothing misleads the eye. Perfection. Even the ragged loincloth has a superb texture that reinforces the overall tactility of the image. The majesty of the face is carved against the sky with a look of utter intensity. Frazetta couches the eyes in shadow, adding to the wondrous mystery of the image. The image is sculptural, 3-dimensional in its impact. The seeming simplicity of this drawing belies the astounding brilliance of its creation. It is no wonder that this drawing was featured prominently in the Frazetta Documentary *Painting With Fire*. It was also the first Canaveral Press drawing seen in the ICON Frazetta art book published by Fenner/Underwood. Nothing is ever static in Frazetta's world. He wants the viewer to be there, to feel the excitement and danger and mystery in any scene. At the same time, Frazetta wants the inherent beauty, the awe, and the spontaneous joy in these designs to be felt. This is an incredible example of that approach. **$15,000 - $20,000**

16. (Frazetta) Tarzan and the Golden Lion. (1965) Accomplished in pencil, pen and ink on 9 x 11 in. artists' leaf. The great political cartoonist from Spain, Ricardo Martinez, proclaims this as his favorite among all the majestic Canaveral Plates. It is the most purely artistic and simply magical in its execution. The lion appears to be breathing. A little more background on this group of drawings: Frazetta reaches his highest creative pinnacle with the Canaveral Press drawings from 1962-1965. Frank was commissioned to illustrate several books by Edgar Rice Burroughs. Two books were published: *Tarzan at the Earth's Core* (1962) and *Tarzan and the Castaways* (1965). Other books were planned but never published, although an edition of *Edgar Rice Burroughs: Master of Adventure* by Richard Lupoff was published in 1965 with several Frazetta drawings. Frazetta executed a total of 27 full drawings and 5 small spot illustrations for this Canaveral Press series. Each drawing is a polished piece of highly sophisticated perfection. Frazetta was showing the world what he could do at a time when he wanted to establish a name for himself. Each drawing is a little miracle of power and refinement. The technique Frazetta employed in all these drawings is akin to the sumi-e ink wash paintings of the Japanese. These are drawings with a carefully controlled tonal range that varies from solid black to the lightest of water-thinned ink tones. Frank does this to control the level of contrast in the designs and to control carefully what the eye sees first and last. These drawings are highly prized and eagerly sought by collectors throughout the world. The Canaveral plate of *Tarzan and the Golden Lion* is, in a word, a masterpiece. I hate to overuse this term, but what else can one say? An aggressively defiant Tarzan confronts a savage lion that is turning to face his advances. The lion is regal, majestic, and bristling with life. His face is sublime. Frazetta never drew a better lion. One can almost feel the lion's heavy breathing as he decides his course of action. Two absolute forces of nature rooted to the earth and preparing for a moment of electric confrontation. Tarzan is stridently heroic; his muscles are charged and prepared for action. Further atmosphere is established by the hot jungle breeze that swirls Tarzan's hair and the lion's mane. The composition is flawless. Frazetta employs a circular design to energize the viewer's eye and to focus the mind's attention. The thick grasses are applied in chiaroscuro fashion to visually unite the two combatants. There is a yin-yang magnetism in this element that enchants the eye. Frazetta's virtuosity is further displayed with the shortened and suggested spear. A complete spear would have punctured the design and destroyed the wonderfully contrived symmetries. Notice how the lion's tail and Tarzan's loincloth mirror themselves and serve to tighten and unite the main elements of the design. Circular rhythms are everywhere present. With these touches, Frazetta is able to take a seemingly static scene and supercharge it with life and vitality. Beauty speaks through the brush of Frazetta. We revel in it. Art of this quality really transcends the category of illustration; it is Fine Art of the highest creative achievement. Rarely do examples from this period enter the marketplace. History will prove that these drawings are an American treasure. In the words of Frazetta, *"I knew they were priceless when I was drawing them"*. **$20,000 - $30,000**

17. (Frazetta) Lord of the Savage Jungle. (1965) "13 Natives Attack Tarzan". Accomplished in pencil, pen and ink on 9 x 10 in. artists' leaf. This is my personal favorite and is the favorite of most collectors. It simply does not get any better than this. I have written extensively on this original in many places. Frank considered the piece to be priceless. It took me 27 years to pry this original from longtime collector and publisher Russ Cochran. That is a good story in itself. The illustration depicting Tarzan rising out of a group of a dozen natives is entitled, *Lord of the Savage Jungle*. It is a complete spellbinding masterpiece - powerful in design, gracefully brushed, and totally hypnotic in its overall effect. The surface crackles with artistic electricity. The text on which this scene is based is completely irrelevant. This is where illustration meets fine art and becomes indistinguishable from it. Great art is always Fine Art, regardless of what its initial motivation is. Frazetta's brush explodes with emotion, mood, and characterization. The mysterious wonder and power of art is on full display as simple lines affect us, enrich us, and enliven us. Here we are absorbing a quality of Frazetta's powerful personality. This is not illustration; this is high Art at its highest level of excellence. Too much hyperbole? I think not. This little jewel presents a magical, multi-layered expressiveness that grips both the imagination and the intellect. On a very literal level we view a dark, dramatic scene where straining and struggling natives attempt to subdue and capture Tarzan. The art is so compelling in the original that the natives' muscles seem to be alive with movement and heated exertion. A symphony of carefully coordinated lines captures our eye. The natives appear to be in constant motion. After this initial visual shock, the mind becomes completely engaged. One begins to intellectualize about the scene - on a deeper, metaphorical level we are given an insight into the human condition and the nature of the hero, who endures, perseveres, and ultimately prevails no matter how daunting or overwhelming the circumstances. In the composition Tarzan does not look down at his earthly predicament; instead, his gaze is raised to the heavens and deep, inner strength is being summoned. His straining chest and matted hair give testimony to an almost superhuman physical exertion. An intricately woven latticework of crosshatched lines defines the form of Tarzan and separates him visually from the smoother brushwork on the natives. A rich, resonant light illuminates Tarzan and energizes the composition with a shimmering vitality. Frazetta has never been better. There is such richness of inspiration here. This is a picture of man overcoming his obstacles, transcending imposed limitations, and triumphing. It is a work of human affirmation. I asked Frazetta about the symbolic richness that I see in his work. His response was candid, *"I'll be quite honest with you. When you point all these ideas out to me I'm rather amazed. I never really set out to put it in there, but, if you see it, it must be there. You're pretty good at this. It does make some sense and I can certainly see it now. A lot of people see things in my art and I am constantly amazed with what they say."* The answer, of course, is that no artist can be completely aware of everything that goes into an original. It is a mysterious flow of soul that invests the ink and lines with an almost enchanted richness. After all, at its base, art is mysterious because creativity is mysterious. One man is disclosing part of his soul to another at a very deep level. **$40,000 - $60,000**

18. (Frazetta) At Earth's Core. (1965) "3 Pterodactyls and Sabertooth". Accomplished in pencil, pen and ink on 10.5 x 13 in. artists' leaf. For sheer creativity, this piece cannot be beat. It is a savage world onto itself. The composition/design is flawless. The raw Frazetta energy is everywhere. A jewel. Exhibits a small stain on the bottom that is barely noticeable. Pure perfection is seen in the amazing drawing of three pterodactyls attacking a sabertooth tiger. Frazetta once told me that, from a purely artistic standpoint, this drawing is probably the best. Once again, the drawing is exquisite; each form is beautifully rendered; each line is perfectly placed. The composition is tight and seamless; the eye is immediately captured and drawn into the piece. The scene is one of swirling violence as these creatures attack and envelop the sabertooth. The pterodactyls are given an almost rocklike texture and appearance that reinforces their intimidating presence. The sabertooth has a curious and magnificent expression that seems to cry out, *"how dare you attack me!"* His face is an interesting blend of instinctive fear and savage rage. Frazetta's animal work is simply sensational. There is always such a palpable living presence in his animal drawings that screams with brutal life. Frazetta's carefully weighted lines are vivacious and filled with an irrepressible mercurial vitality. The ferocious circular motion of pterodactyls and sabertooth define a world onto itself, aesthetically self-contained with forms entwined in nature's dance of death. The eye is in constant movement among the varying light and dark areas, carefully placed to reinvigorate our attention at each moment of viewing. It is so intensely real in its effect that Frazetta only adds the most minor suggestion of earth and rock at the tiger's feet in order to provide a real foundation for the fight. Without that virtuoso touch, the creatures would float in a void. The overall effect would be greatly diminished. This is the type of deep insight that sets Frazetta apart from other artists. A slightly different variation of this theme, equally brilliant, can be seen on the cover drawing for *At The Earth's Core* where thirteen sabertooths attack a mastodon, a masterful blend of savage forms. **$30,000 - $50,000**

19. (Frazetta) At The Earth's Core. (1965) "Mahar and Prisoners". Accomplished in pencil, pen and ink on 7 x 11 in. artists' leaf. A complex design that works magnificently. Frank's ability to draw is really showcased in this little piece of perfection. It is a work of polished precision and atmosphere. The mighty Mahar in the background dominates the scene with his ominous presence. His minions do his bidding in the foreground. Every element is beautifully drawn and perfectly connected. **$20,000 - $30,000**



20. (Frazetta) Kubla Khan Portfolio. (1975) "To Battle". Accomplished in pencil, pen and ink on 14 x 18 in. artists' leaf. As close as anyone will get to the great Conan oil figure. Regal, noble, and bursting with life from the facial intensity to the Orientalized clouds that frame the scene. This was chosen as the signature plate. A tremendous example of the themes of warrior and hero. **$20,000 - $30,000**

21. (Frazetta) Kubla Khan Portfolio. (1975) "The Battlefield (dead warrior)". Accomplished in pencil, pen and ink on 14 x 18 in. artists' leaf. Simply one of the greatest ink masterpieces ever drawn by Frank. I have written a background essay about its creation. The power and impact of this piece really does transcend language. It must be seen and felt. Frank's approach to art is so intuitive and natural that it takes very little for him to get a mental grasp of the essence of a scene. He sees the result with an act of intuition and gets it drawn or painted as soon as possible. He doesn't like to over-intellectualize the process. There are exceptions to this rule, however. One of those exceptions is the famous death scene from the 1977 *Kubla Khan* portfolio. Most of the plates were drawn in 1975, with the cover image being added in 1977. Frank was giving a great deal of thought to the composition of the scene. He wanted to maximize the emotional impact. He did a series of quick sketches to try and get a clear visual grasp of what he was searching for. I have depicted all these studies on my web blog. It is easy to see the progression of Frank's thought. He starts with ideas that are overtly histrionic and obvious. The mind starts with the obvious visual clichés. He wants something better. Less is more. He wants to reduce any dramatic gesturing and replace it with a scene that smolders with emotion. By spending a little more time thinking into the scene Frank has succeeded in creating a world-class illustration that showcases one of the key aspects of the human condition. The human soul shrinks and shrivels in a state of profound grief. The great warrior is brought to his knees with the death of his friend. His mighty arm is distended with emotion. He is surrounded by carnage. Was it worth it? The mind and soul are immediately thrown into the scene with compassion and empathy. This is not a comic book cover with grand overblown gestures and false emotion; this is a serious work that showcases the human condition in all its mystery and profound melancholy. It just does not get much better than this. For many years this original hung proudly in Frank's studio in a place of honor. **$30,000 - $50,000**

22. (Frazetta) Kubla Khan Portfolio cover. (1977) "After the Battle". Accomplished in pencil, pen and ink on 14 x 18 in. artists' leaf. A beautiful and powerful portfolio cover that is strongly reminiscent of the Death Dealer pose. Frank framed this and placed it in his dining room. It hung from 1977-1995. Other originals changed positions, but this one stayed. What more can one say? **$20,000 - $30,000**

Doubleday Drawings:

The following (3) Doubleday drawings (from 1970-1974) feature erotic female portrayals. That is why they are highly prized and sought after. The Doubleday work overall is of uneven quality. The earlier drawings are flat and lack that special Frazetta ingredient. Frank shines brightly when he incorporates one of his delicious girls in the composition. I have owned most of this set at one time or another. These three at auction are the best.

23. (Frazetta) Mastermind of Mars: "Girl with Dagger". (1973) Accomplished in pencil, pen and ink on 9.5 x 13 in. artists' leaf. The ultimate castrating female. A classic scene from Edgar Rice Burroughs. The wonderfully simple design, elegant in its execution, and the rich shock of thick hair add to the sensuousness of this image. **$20,000 - $30,000**

24. (Frazetta) The Rescue. (1973) Accomplished in pencil, pen and ink on 9.5 x 13 in. artists' leaf. A beautiful rhythm dominates this scene. There is so much going on with the heroic warrior, swirling hair, the detailed metalwork and rampaging creatures, yet the eye keeps coming back to that deliciously rendered Frazetta female bottom. The inking is simply sublime. The presence of a Frazetta female enhances any drawing and gives it a very special desirability. **$20,000 - $30,000**

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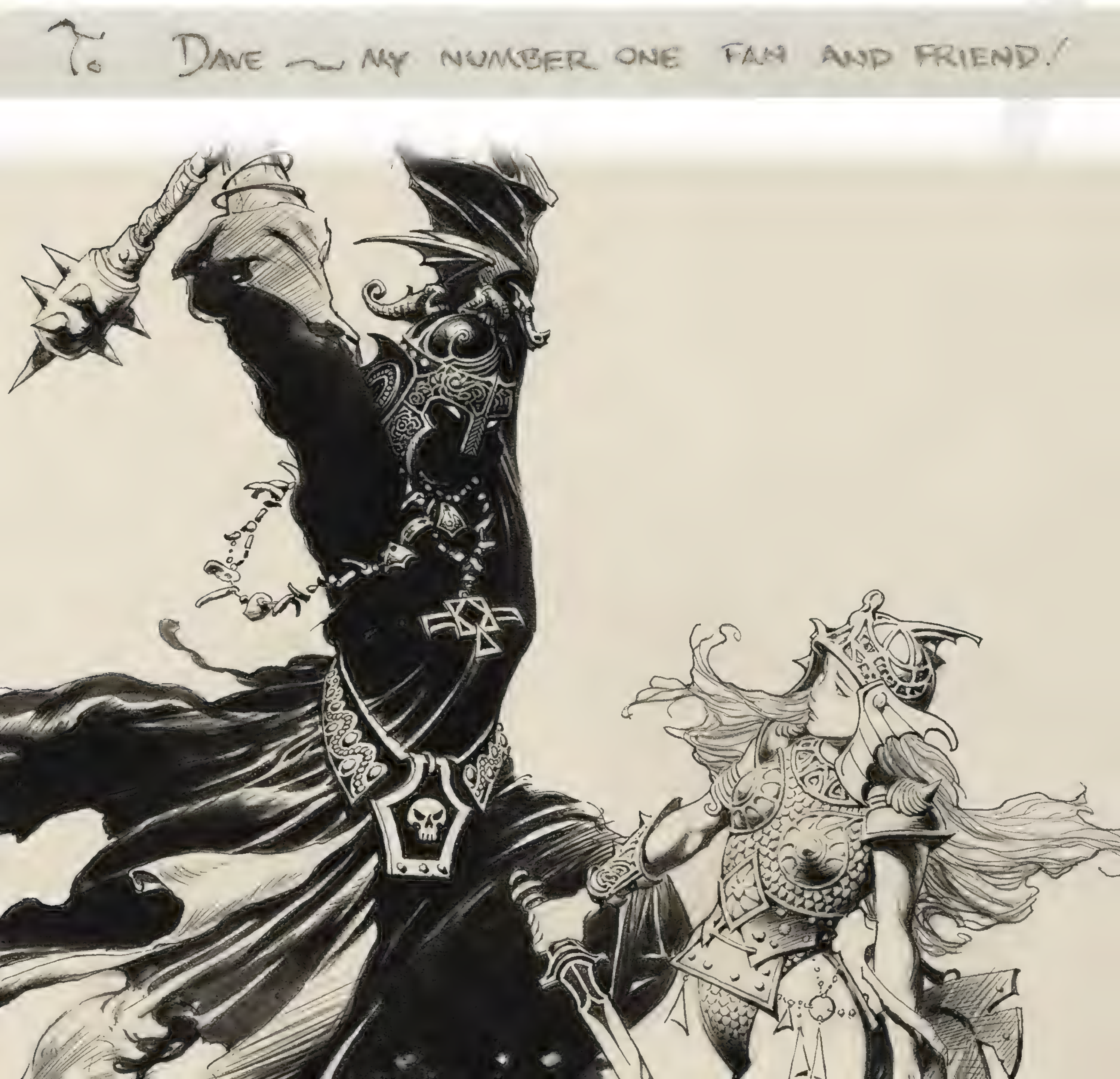
(74 ½)

25. (Frazetta) Funeral Pyre with Nude. (1973) Accomplished in pencil, pen and ink on 9.5 x 12 in. artists' leaf. The illustrations executed for the Doubleday Series in the early to mid-1970s are very uneven in quality. Frank said that he was just trying to draw some interesting designs. He had no great ambitions for this series. The best of the lot are the ones containing full female images. No surprise, is it? Frank has a hard time drawing a female poorly. The image I am representing with this essay was buried in a collection for 35 years. The collector bought it from Russ Cochran in the 1970s and kept it all these years as a constant source of joy and satisfaction. How many originals these days will bring that type of long-term aesthetic joy? Very few, indeed. The girl in this drawing is all pen except for the daubs on the hair. Frank used a little brush on the slab figure. He wanted the form on the slab to be a bit softer to the eye. The female form is simply exquisite. She stops, looks, experiences shock, then gently lifts her left arm and hand in a gesture of sympathetic emotion. Her right hand goes to her mouth in seeing the horror. A delicate response and a movement caught at just the right moment. Beautiful. Like all Frazetta women, she is soft, and invitingly erotic. The published version added a skirt to cover her buttock area. How typically puritanical of the art editor: crappy publishing quality along with heavy-handed censorship. And yet, if the truth is told, we still loved the books and the art. It gave birth to a vigorous cottage industry of bootleg publications. The fans just wanted more and more Frazetta of any sort. We still do! **$15,000 - $20,000**

Lord of the Rings

26. (Frazetta) Lord of The Rings: "The Black Nazgul". (1975) Accomplished in pencil, pen and ink on 14 x 18 in. artists' leaf. One of Frank's most recognized compositions. Drawn before the amazing *Lord of the Rings* cinema projects would be envisioned and become worldwide phenomenon. Powerful in execution and perfect in composition. Again, an unqualified masterpiece. Majestic and beautiful in its execution. Countless artists have "borrowed" elements from this composition to add to their own work. I dare say that Frazetta is the most extensively swiped artist in history. A little aside, for most of his life Frank claimed that the original *King Kong* was his favorite movie. Later he would sometimes award that place to the first two *Godfather* movies. Finally, after seeing the *Lord of the Rings* movies he proclaimed that these were his final favorites of all time. He told me, *"How can any movie be better than this? Nothing can match it."* High praise indeed! **$40,000 - $60,000**



Frazetta ©75

Assorted Fully Finished Drawings:

27. (Frazetta) Mongol Scout. (1971) Accomplished in pencil, pen and ink on 8 x 9 in. artists' leaf. A sensational little illustration that was used as the front to one of the Ballantine Frazetta art books. The finish and textures raise this well beyond the level of sketch work. I asked Frank what he intended in this little scenario. He responded, *"He's looking at the result of his handiwork."* Doesn't that just start the imagination to spin? **$4,000 - $6,000**

28. (Frazetta) Reclining Nude. (1986) Accomplished in pencil, pen and ink on 11 x 14 in. artists' leaf. Frank did ten ink nudes in 1986 to be sold at conventions. He kept this one for himself. I got it from him many years later. A classic Frazetta female face. Very large, more an illustration than sketch with a wonderful signature. **$4,000 - $6,000**

29. (Frazetta) Nina, bottom strip. (1951) Accomplished in pencil, pen and ink on 10 x 20 in. artists' leaf. Never published and never seen. An incredible girl, action, and the finest rock/stone rendering that Frank ever drew. A very uncommon and amazing work of art. Frazetta drew a couple of Sunday pages in 1950 or 1951 as spec work in an effort to secure a job as a strip artist. It was to be titled *Nina*. A complete Sunday example is published in the Vanguard *Johnny Comet* volume. It was first published in the *Living Legend* paperback volume in 1981. Other individual panels have appeared in various places. This three-panel sequence has never been seen. It is spectacular. Frank poured his soul into these pages and the quality is simply stunning. The subject matter was perfectly suited to Frank's abilities and interests. Frank's art had reached a new level of excellence. There was no one else around at this time that could produce work of this quality. Frank was pulling away from the pack and all his friends were aware of it. The strip art business was a very tough one to break into. It was a year later that Frank landed the *Johnny Comet* strip. We can only dream about what Frazetta would have accomplished if the Nina strip had been accepted. The third panel in this tier is simply a masterpiece of rock rendering. The sheer creativity and visual inventiveness present in this rendering scheme is amazing to behold. I've never see anything like it. The entire page, of course, is an example of world-class draftsmanship, but I always thought there was something special about this one panel. Plus, I was perplexed that Frank put so much effort into it, but never finished it.

I asked Frank about this panel and why he never finished it. Frank replied, *"I did that whole project on spec. I was looking for work. The comic strip artists got paid a lot better than the comic book people. I wanted to get my foot in some door. I did that TIGA strip for the same reason. I thought this Nina strip would catch someone's attention. A sexy girl lost in some strange land by herself...why not? Sounds great. I loved drawing the girl. It turned out very sultry. I had her falling into some water. Nice design, good action, I was pleased with it. I really couldn't have inked it any better. Everything just flowed. It was really the best inking I was capable of at that time. That final panel where she comes into the strange world had me thinking. I remember all those stories and fairytales where the arches and doorways and windows are all important. Remember that scene in The Searchers with John Wayne? The door opens at the beginning and closes to end the movie. It's unforgettable, isn't it? I wanted that panel to have that impact, something special. I decided to frame her in a rock arch that was different. I didn't know what look I wanted. I remember, vividly now, that I walked outside my studio to have a cigarette. I wanted to find a rock, just a rock, any rock, and look at it. I couldn't find anything but some smooth stones in the street. I took a walk and finally found a small rock in the gutter. It was only two, three inches and covered with dirt. I spit on it three or four times and wiped it on my pants. I just stood there and looked at it. I turned it all over and let the sun shine on it. I kept looking at the color, the tones, the striations, the little veins. I threw it away. I stood there and kept thinking about it. My mind starting adding things to it, adding veins, adding lines. It was growing in my imagination. Strange as it sounds but I was growing this rock in my mind. Weird, eh? That's the way my mind works. All the time. It grabs something and starts adding things to it. I've done that with flowers and vegetation and muscles under the skin. I see something and my brain just completes it, changes it, moves it around. Everything is so clear and detailed. Once I had this idea of the rock I just sat down and drew it. I had fun with all the swirls and lines. It was like a tree, except it was rock. I had my great entranceway. Now, what to do about the girl. I penciled her in quickly, then stopped. I didn't know what to do with her. I didn't want her to draw attention away from the rock. I gave up. I just couldn't figure out what to do. I never did. That's why I stopped. The strip was never picked up so there was no reason to finish it. It's been in the closet for years."* Until I rescued it!! **$8,000 - $12,000**

30. (Frazetta) Came the Dawn piece. (1954), "Man/Woman/Panther" Accomplished in pencil, pen and ink on 7 x 7 in. artists' leaf. Exquisite composition with sexual innuendo abounding. One of the best panels from this unfinished story. William Gaines, noted publisher of *EC Comics* and *MAD* magazine, asked Frank Frazetta to draw the story *Came the Dawn* for one of his *Picto-Fiction* magazines in 1954. At this point in comic history, after Congressional meetings in which comic publishers were attacked for excessive violence and lurid stories, many publishers were forced to cancel their lines of comic books. Bill Gaines was forced to close down his legendary line-up of *EC Comics*. He was left with only *MAD* magazine and a small backlog of unpublished art and stories, which were used in his *Picto-Fiction* books. Unfortunately, even these magazines were forced to close and Frazetta never got a chance to finish the story and see it published. This was a great loss for fans of the comic medium and a loss for everyone who loves great artwork. Frazetta comments on this story, *"I was trying something new in that story. I was using a lot of strong blacks. The story would have been filled with mood and atmosphere. I think it really would have been my best work if I had finished it."* Bill Gaines gave Frazetta the opportunity to get paid for the unfinished job and surrender the originals to Gaines, or to forgo getting paid and let Frazetta keep the originals. In typical fashion, Frank chose to keep the art. Money was never as important as his art. His plan was to someday finish the job. Alas, this was not to be. A number of years later, a visiting fan accidentally ripped the corners off several pages while pulling them down from the top of a metal cabinet. Those detached corners were lost and never restored to the art. Years later, Frank and I searched for all the pages to the story and found 20 half pages - the complete story in its unfinished state. After carefully looking at the state of the paper and the ink, Frank concluded that it would be impossible to finish the inking. The paper had gotten a little more porous over the years. The current inks would not blend with the older rendering. Frazetta was afraid that the art could get ruined. The decision was made to keep the pages together as is. Frazetta decided to sell the story in 1994. Unlike normal full-size EC comic pages, these pages were half-sized and designed for a one or two panel presentation. Each full page would then feature 4 separate illustrations. The pages were filled with grid lines to help the letterers insert dialogue in the panels. The buyer of the story decided to separate each page into discrete illustrations and sell them that way. Luckily for history, copies were made of all the art. One can see the genius of Frazetta as he begins to give life and substance to this story. Each panel is a small revelation and a great insight into Frank's visual thinking. This story has an interesting history. It first appeared in the *EC Comic: Shock Suspense Stories #9* (1953), where it was drawn by the legendary Wally Wood, a workhorse for *EC Comics* and probably their best artist. The story concerns a hunter who returns to his cabin and finds that a beautiful blonde has made herself home. She tells the story of losing her way in the woods and mistakes his cabin for her own. Both of them instantly fall in love. While she sleeps, the hunter hears a radio broadcast about an escaped homicidal female in the area, whose description fits that of the blonde in his cabin. He immediately throws her out and locks the door. She is confused and begs to be let in. Later, a scream is heard. He opens the door and finds that the blonde has been stabbed and killed by the escaped blonde inmate. A typical EC ending...the story is basically an excuse for a lot of cheesecake shots. Passion is the dominant element. Wood does a fine job.

Although Frazetta would never admit it, many fans assumed that he wanted to outdo Wally Wood's interpretation and make the story more sexy, more erotic, more drenched in passion. Here is the perfect subject matter for Frazetta. For example, this is the way the blonde is initially described in the story's opening, *"I just stood there staring at her. She was a vision of loveliness...the most beautiful creature I'd ever seen. Her blonde hair, catching the firelight, fell like a golden waterfall about her bare shoulders. She clutched the borrowed bed sheet tightly about her so that it accented the soft flowing curves of her shapely body."* This was just the kind of thing Frazetta did best. Who draws women better than Frazetta? No one. This story contains spectacular renditions of a female in all her sexual power and seductiveness. Frazetta decided to employ a lot of close-ups to emphasize the intimacy of the cabin and the passion that was growing between the two. The background details and statues add life to each scene. Frank utilized chiaroscuro, the interplay of light and dark, to give a sense of drama to this highly charged story. The light and dark artistic motifs reflect the symbols of discovery and loss that take place in the story narrative. This was indeed, a comic book version of film noire at its best. Did Frazetta surpass Wood's version? I think so. Compare them for yourself. This was a very strong period in Frazetta's artistic career as a pen/brush draftsman. It was during this 1954-1955 period that Frazetta produced the amazing *Famous Funnies* covers and the exquisite Romance comic stories. His brush was dripping with genius at this time. **$4,000 - $6,000**

SHOCK No. 4

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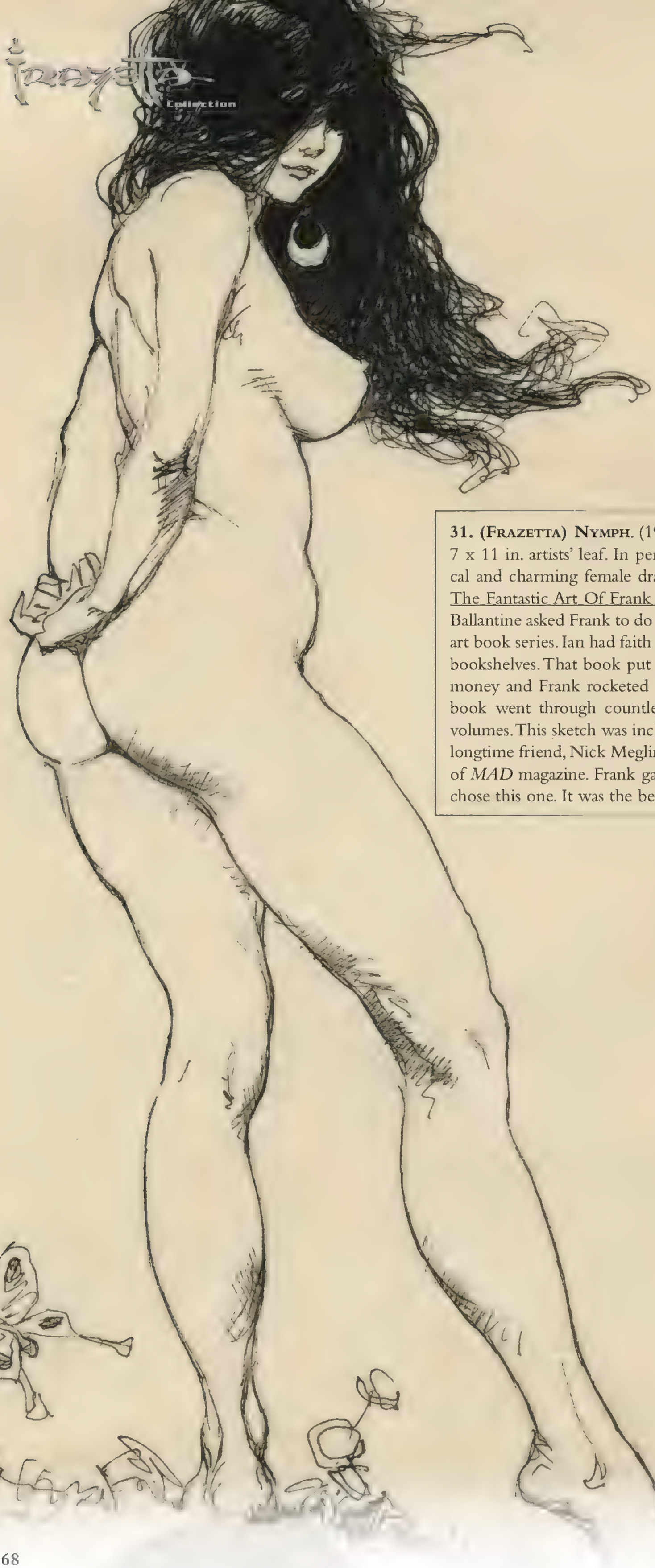
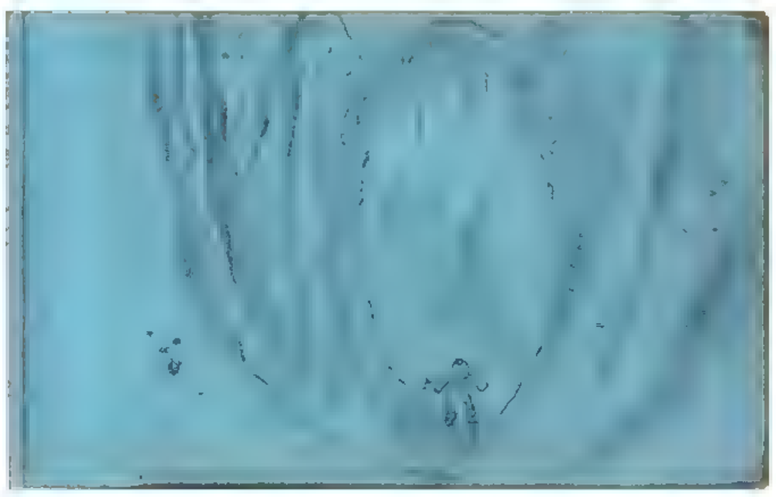
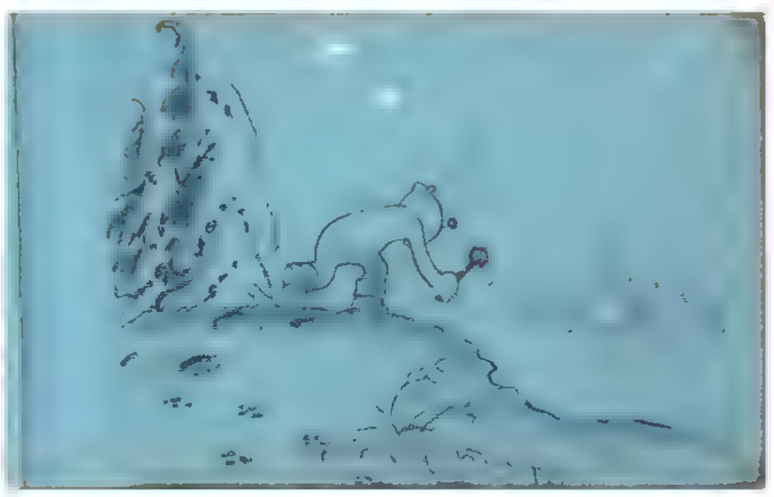


31. (Frazetta) Nymph. (1975) Accomplished in pencil, pen and ink on 7 x 11 in. artists' leaf. In perfect condition. Simply one of the most lyrical and charming female drawings ever created by Frazetta. Published in The Fantastic Art Of Frank Frazetta: Volume One, Ballantine edition. Ian Ballantine asked Frank to do some sketches for the first volume of that new art book series. Ian had faith that Frazetta would be a sensational hit on the bookshelves. That book put Frazetta on the map. Everyone made a lot of money and Frank rocketed into the international superstar category. The book went through countless reprintings and spawned four subsequent volumes. This sketch was included in Book 1. Later it was given as a gift to longtime friend, Nick Meglin, childhood friend of Frank and retired editor of *MAD* magazine. Frank gave Nick his choice of all the sketches and he chose this one. It was the best one! **$8,000 - $12,000**

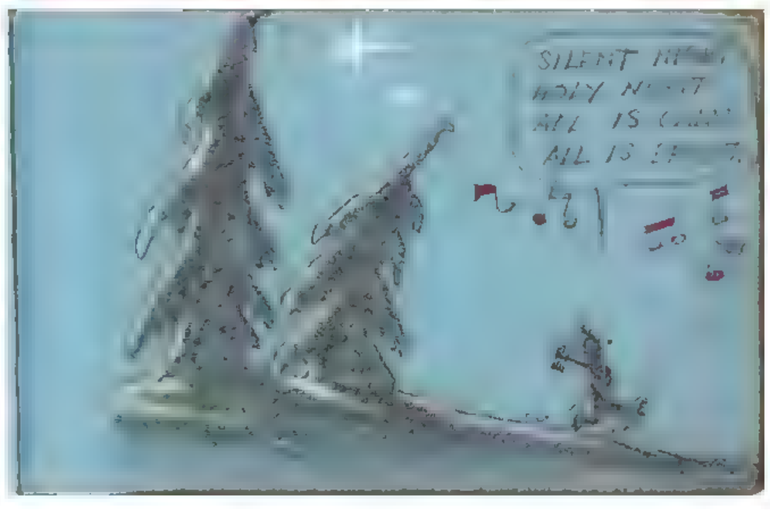
Prayeta ©1975

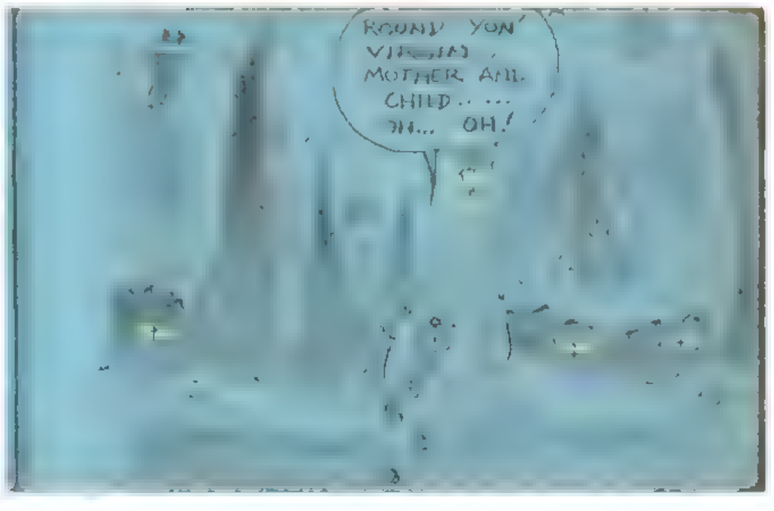
32. (Frazetta) Holiday book "Christmas Snowman story". (ca. 1946-1947) Collection of (28) pages accomplished on 2.5 by 4 in. panels. A little masterpiece by the young Frazetta. Each page is a joy to see. One of his earliest true masterpieces. This story has a Christmas theme where Snowman rescues a village from an evil giant and restores Christmas to the community. The pages are rather modest in size but the detail and impact belies its diminutive size and only adds to its charm. I would date this from 1946 or 1947. It is a very young Frazetta at his charming best. This is a 28-page story. Many other booklets like this were drawn by Frank including a very large full-color 60-page story featuring Snowman. None have been published. Frank told me that he tried to trade this story to artist George Roussos in an effort to acquire one of his Foster *Tarzan* originals. George refused to accept it saying that Frank should keep it and give it to his mother or grandmother at Christmas time. Frank did ultimately get the *Tarzan* pages from George and he kept them for over 50 years. Frazetta traded this booklet to Roy Krenkel many years ago. Krenkel had two of Frank's early sketchbooks. Roy sold this one before his death and it has remained buried and unseen for years. **$3,000 - $5,000**





GOSH WHAT A WONDERFUL FEELING I GET EVERY CHRISTMAS EVE!! I FEEL LIKE SINGING SO LOUD THAT THE WHOLE WORLD COULD HEAR A AND SING TOO!





SAY WHERE ARE ALL THE CHRISTMAS TREES, AND LIGHTS AND BELLS AND STUFF.. ?? WHY IS EVERYTHING SO QUIET AND GLOOMY!! GOSH DON'T THEY KNOW ITS CHRISTMAS EVE?!

AH HERE COMES SOMEONE!!... NOW PERHAPS I'LL GET TO THE BOTTOM OF THIS!

WHY SO GLUM, CHUM?

AND WHY NOT, WITH THAT GREEDY OLD GIANT KIDNAPPING ALL THE WOMEN OF THE TOWN AND USING THEM AS HIS SLAVES! I FEAR WE'LL NEVER SEE THEM AGAIN!!

THE MEN OF THE TOWN HAVE TRIED TIME AND AGAIN TO RESCUE THEM BUT HE HURLS HUGE SNOWBALLS AT US FROM THE CLIFF!! IF WE COULD BUT REACH THE TOP, I'M SURE WE COULD OVERCOME HIM BY FORCE OF NUMBERS! BUT IT'S IMPOSSIBLE!!

GIANT, HUH! PERHAPS I CAN OFFER HIM A PROPOSITION...

WHAT..... A PROPOSITION?!

YEP! I THINK I'LL BE PAYING HIM A VISIT!!

MUCH LATER

WHEW!

ME THINK ME SMELL A RAT!

SNIFF SNIFF

A WISE GUY, HUH!

VHY YOU LITTLE...

I'M LEAVIN'

GRRR!

MMMF!

CHUST VAIT!

SORRY! GOT AN' APPERNTMENT!

HERE GOES NOTHIN'...

MMMF!

KA-BOOM

BOING

AND NOW I'M GOIN' TO MAKE YOU A PROPOSITION! INTRESTED??

OOCH! UND VHY NOT?

AND, LO...

DER SNOWMAN VAS RIGHT! IT GIEFS MORE FUN TO BE GOOD, INSTEAD UF BEIN'K A SHTINKER! SO FROM NOW ON, US PEOPLE VE EAT, UND LATER GIFTS DENCING UND SINGIN'!

A TOAST TO THE GIANT!

SILENT NIGHT HOLY NIGHT ALL IS CALM ALL IS BRIGHT

33. (Frazetta) Tarzan on limb. (1971) Accomplished in pencil, pen and ink on 9 x 10 in. artists' leaf. Bold, mysterious, expressive. This is one of the three greatest sketches ever drawn by Frank. He did many sketches over the years, hundreds of them in fact. This one is very special. I traded Alex Acevedo of the Alexander Gallery two Frazetta watercolor studies to get this gem from him. I would have given more. I had to have it! This is my personal favorite of all the Frazetta sketches. It is clearly not as ambitious as many other sketches. It is very simple, very evocative, and very appealing. The intensity, the attitude, the gesturing of Tarzan, makes this image live. The rich, dark crosshatching makes it feel as if the jungle is laying claim to Tarzan and is ready to absorb him into some dangerous adventure. The arm seems to blend into the limb. Tarzan and the jungle are one. We are privileged to glimpse him in the light before he vanishes. The heavy limb thrusts the action forward and the small, delicately applied, signature reinforces that movement. Frazetta doesn't want the eye to stop. It is simply a work of genius and could hang comfortably in any world museum. **$6,000 - $8,000**

34. (Frazetta) Barbarian and Castle. (1970) Accomplished in pencil, pen and ink and watercolor on 6 x 8 in. artists' leaf. Over the years Frazetta singled out a small group of sketches and added some watercolor. This, of course, is an entirely different genre than his roughs or studies that have watercolor. Those roughs were experimental; these watercolor sketches are done carefully and the tinting is thoughtful. This warrior sketch was originally purchased by Russ Cochran directly from Frank in the early 70s. Russ saw it, loved, and bought it. It was in his collection for many years and he included it in color on his business card in the 70s when he was producing the massive 3 volume *Edgar Rice Burroughs Library of Illustration.* Not many people placed color art on business cards in those days. It became a small collector's item in itself. This warrior is a gem of drawing, design, and color. The blending of the tints is just right. The warrior is noble in presentation and the background castle situates him in a context. Lovely! **$4,000 - $6,000**

35. (FRAZETTA) MALE AND FEMALE LION. (1971) Accomplished in colored pencil, pen and ink and watercolor on 4 x 7 in. artists' leaf. A simple sketch with a little watercolor. It's all there! Classic. A very simple sketch with little bits of color added. Everything in perfect balance. As Whistler once commented, *"In some sketches, there is almost nothing, and yet, there is everything in it"*. That says it! **$2,000 - $3,000**

36. (Frazetta) Lion Queen colored pencil. (1960) Accomplished in colored pencil on 5.5 x 4 in. artists' leaf. An early unqualified masterpiece, never published or seen. It has all the elements that would launch Frank into the eyes of the world. The signature is the smallest and most delicate that I've ever seen on an original. A little more history is called for:

The arc of a life is composed of many deliberate decisions and many moments of sheer serendipity that profoundly influence the ultimate outcomes within an individual's life. Frank Frazetta has had a very long career in the art field and he has had many important moments within that sixty years. The decision to assist John Giunta and enter the comic book field and the decision to leave comics and join Al Capp as a ghost artist on *L'il Abner* are but two examples of defining moments in his career that had long term implications. However, as I consider the long expanse of Frank's career, there is one moment that stands out as absolutely critical. In the fall of 1960, Frank doesn't remember the exact month, he retired to his studio after the family had gone to bed. The night was quiet and a bit cool. He made himself a cup of coffee and was ready to watch TV. He glanced at the chaos of his drawing table and noticed some colored pencils. Suddenly, he had an urge to draw. He grabbed the pencils and found a small, cheap notebook. He decided to put on some classical music. He left the studio, grabbed the coffee, and sat down on the far left side of his faux zebra skin sofa near to the light. He took a sip of coffee and started to dream. His mind opened and a torrent of images raced through his consciousness. He was alert and inspired. He started to draw. The images just jumped onto the paper. He conjured up different scenes…cowboys, cavemen fighting, a graceful nude, a prehistoric scene, a Masai warrior ritual, and a Tarzan-like image of a warrior delicately balanced in jungle foliage. He did another scene with a large-breasted totally nude Queen on her throne with lion and servant (this image has never been published). Frank remembers that these images appeared as if by magic. They were relentless in leaping out of his imagination. The art was flawless, beautifully colored, with elegant designs. All executed with color pencils. The blended tints are a foreshadowing of what would appear in his oils. Frank doesn't recall if these drawings were done over the course of one or several nights. It doesn't matter. Frank needed to draw these images. Something called to him and he responded. After all those years of picking up a check, raising a family, and drawing bigfoot comic characters for Al Capp, Frank needed to look inside of himself to see what was there. There was plenty! Frazetta had begun to dream again, the seed was planted; the real Frazetta was being reborn in those quiet evening hours. Bear in mind that Frazetta did very little personal creative work during his tenure with Al Capp. On two or three occasions he did attend a life-drawing class with Al Williamson, Roy Krenkel, and others. This happened in 1957. He drew over a hundred drawings. Interesting work, but it pales in comparison to the creative work he did during 1944-1955. Roy Krenkel knew that Frank was wasting his talent by limiting himself to ghosting chores for Capp. Roy knew that there was greatness in Frank waiting to re-emerge. This little series of colored pencil drawings was the catalyst for Frank's emergence.
$10,000 - $15,000

37. (Frazetta) Death Dealer without helmet. (1986) Accomplished in pencil, pen and ink and watercolor on 4 x 4 in. artists' leaf. The only image of the Death Dealer without his helmet. Frank was toying with the idea of doing an oil with Death Dealer having his helmet off. He decided not to do it. He wanted to preserve the mystery.

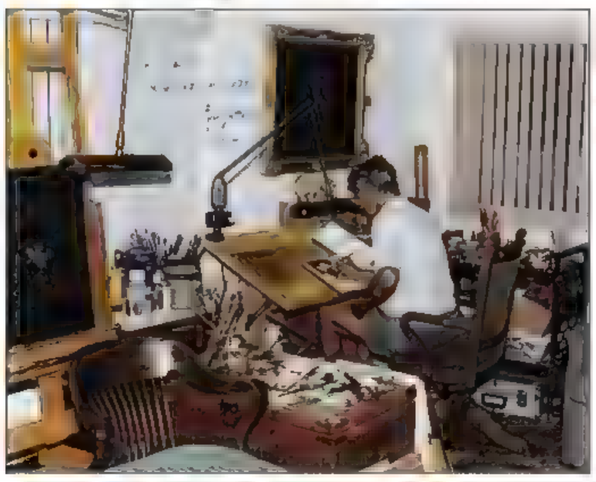
Tor paperbacks contacted Frazetta in the 1980s with the idea of producing a series of Death Dealer novels. They wanted some new oils to place on the covers. Frank liked the idea and immediately set to work to find a writer and he started doing a series of Death Dealer watercolor studies in a fresh new sketchbook. He numbered the studies consecutively as he finished them. Jim Silke was hired to write the books and Jim incorporated a lot of imagery from all the other works in the Frazetta body of art. After a number of these books were published Frank thought that it might be necessary to reveal the Death Dealer without his helmet. Frank said, *"If this thing takes off, then the fans will want to see him. You can't have him with his helmet on all the time. At some point the mystery has to end. I wanted to have the Death Dealer as a no-nonsense no-bullshit kind of guy. A hero with very strong features, sunken eyes, prominent cheekbones, just very strong features…hard, intense, intimidating. This is a guy who will kick your ass at a moment's notice, like a jungle cat seeing his prey and immediately pouncing. No holding back…pure animal intensity. I only did the one drawing. It turned out pretty nice. I was happy with it."*

Alas, the books faded. I'm not sure if there were other money considerations at play in the demise of the series. It did motivate Frank to paint some incredible works. We should all be thankful for that. All the watercolor studies were given life as oils except for two. Those two studies have never been published. Frank never got around to painting them. One of the Death Dealer studies was painted as a left-handed oil during his last years. It has never been published or seen. **$2,000 - $3,000**

38. (Frazetta) Dream House. (1980) Accomplished in pencil, pen and ink and watercolor on 8 x 10 in. artists' leaf. At one time Frank wanted to build an all-new house across the lake. He never did. He used some of these design elements in building the third Museum. **$800 - $1,200**

39. (Frazetta) Nude and little elf (the gift). (1993) Accomplished in pencil, pen and ink and watercolor on 8 x 9 in. artists' illustration board. A pillow book watercolor that showcases the softer and gentler side of Frazetta. Frank was fond of drawing these watercolors. This is a particularly fine example. The girl is delicate and exquisitely drawn with expressive hands and hair. **$10,000 - $15,000**

Watercolor Roughs:



40. (Frazetta) The Encounter: spaceship and fairy-creature. (1989) Accomplished in pencil, pen and ink and watercolor on 8 x 10.25 in. artists' leaf. Cover study for the *Writers of the Future* book series. It depicts the symbolic meeting of fantasy and science fiction. I watched Frank color this little gem. One of his very best watercolor studies. **$10,000 - $15,000**

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41. (Frazetta) Lord of the Jungle (Master of Adventure cover). (1974) Accomplished in mixed media on 7 x 9 in. artists' leaf. This is Frank's favorite study. On the sheet he writes "my favorite rough". It's more than a rough; it's a miniature fully fleshed-out oil and watercolor. It's never been published or seen. I always thought it would make a compelling cover for a book. It drips with atmosphere. This was the great Tarzan oil that Frank wanted to paint, but he never did. All we have left is this wondrous idea, beautifully executed. The Frazetta sketch sheet reproduced is a masterpiece. It is alive! It is three dimensional, a living world to enter. Frank labels it as his favorite rough. It is the study he did for the *Master of Adventure* paperback cover. He was very pleased with the study. He even mentions it during Russ Cochran's interview in volume 3 of the *Edgar Rice Burroughs Library of Illustration*. The original explodes with energy as Tarzan howls at the moon. The colors are subtle and carefully blended. It is a multi-media candy store of pencil, watercolor, gouache, and oils. Frank took great pains to get the figure of Tarzan bellowing at the moon just right. The composition is seamless perfection. When looking at it in the original, one can really feel the jungle and viscerally respond to Tarzan's wild presence. The music Frank chose to mention at the top of the page was something he was listening to at the time of its creation. The music is very moody and mysterious, a perfect blend with the setting. The final painting is different. Frank added a bunch of animals. He clogged-up the visual space. It was not a success and he knew it. He quickly repainted the whole scene, keeping only the foreground limbs and adding a standing girl. It was very unusual for Frank to go from a perfect idea and have it lead to something so differently expressed in the final stage. I never asked Frank about that. I assumed it was a sore point with him. **$10,000 - $15,000**

42. (Frazetta) Death Dealer and Snow Queen. (1986) Accomplished in pencil, pen and ink and watercolor on 8 x 10 in. artists' leaf. Unpublished and unseen. A great dynamic study with many embellishments on the page and the back of the sheet. A spectacular study. A few small stains on left edge. Beautiful horse studies on the back. This is one of two Death Dealer studies that Frank never made into an oil. He ran out of time and the books were canceled. **$8,000 - $12,000**

43. (Frazetta) Conan and Savage Sea I. (1970) Accomplished in pencil, pen and ink and watercolor on 8.5 x 11 in. artists' leaf. An early version of this Conan the Buccaneer design. The coloring is much different than the later, darker piece. This one is light, airy, and colorful. Frank decided that Conan would lose this battle. He later repainted this idea with Conan standing on ground, giving him a fighting chance to win. In this design, the monster has the clear advantage in his watery world. **$6,000 - $8,000**

44. (Frazetta) Falanga portrait. (ca. 1940s) Accomplished in pencil, pen and ink and watercolor on 6 x 9 in. art board. Possibly an early study of his teacher. Very strong characterization and handling. A very early watercolor portrait that looks to date from the early 40s, although I cannot be sure. The back of this piece has the word "Falanga" written on it. Could this be a school project where Frank drew his old teacher Michel Falanga? Is it a family member, a well-liked uncle? This is a little mystery waiting to be solved. One thing for sure, it is a fantastic study and showcases the very early genius of Frazetta. There is so much life in that face, very expressive and beautifully colored. **$400 - $600**

Sketches: Pen and Ink:

45. (Frazetta) Funny Animals. (Early 1950s) Accomplished in pen and ink on 4 x 5 in. artists' leaf. Originally given to Roy Krenkel as part of a larger sketchbook of 13 pages. It was subsequently broken-up and sold. **$300 - $500**

46. (Frazetta) Day of Wrath (warrior with severed head). (1975) Accomplished in pencil, pen and ink and watercolor on 7 x 9 in. artists' leaf. This is Frazetta's greatest sketch. I've owned about 200 sketches over the past 40 years, but none comes close to this one. The sense of menace and power just explodes from this page. The entire drawing sings with savage life. It could have been drawn by Michelangelo. This sketch from 1975 is entitled *Day of Wrath* and was produced in that very fertile period of 1975 just before the publication of *The Fantastic Art of Frank Frazetta Volume 1*. Ian Ballantine asked Frank to do a few sketches for the art book series to add some decoration to the text pages. Oddly, this one was never used. I think it was a little too overtly violent for Ian at the time. He chose a more gentle series of nudes for that first volume. This sketch is, of course, a gem. It could have easily been a lost drawing by Michelangelo or Goya, except that it's better. The sketch has a powerful visceral presence. The weight, the sheer physicality of the warrior, is visually intimidating. The look of crazed, insidious menace on the face under the mask is clearly felt. The very fine rendering on the body provides a 3-dimensional matrix that adds to the believability of this character emerging from deep in Frazetta's imagination. A better sketch does not exist. **$8,000 - $12,000**

47. (Frazetta with Al Williamson) Flash Gordon sketches. (ca. early 1950s) Accomplished in pen and ink on 15 x 22 in. artists' leaf. A unique original where Frank taught Al how to draw Flash Gordon and how to apply zip-a-tone. Again, I have an essay telling the whole background story,

I owe Al Williamson a real debt because I was able to mature my knowledge of comic and strip art during our many discussions. Al was a collector's collector and his passion was second to none. He loved all types of art and he was one of the great students of the medium. A visit to a truly great collection like Al's helps to expand one's outlook and to focus on the real essentials of art. I was blessed to be able to learn at the feet of grand masters such as Frazetta and Williamson. For example, they taught me how to appreciate Foster's Tarzan strips and to appreciate all the subtle nuances present in that incredible strip. I was fortunate to have most of Al's Tarzans in my possession at one time or another. I had them repaired, cleaned, and de-acidified to preserve them for the future generations.

Frazetta and Williamson had a very vitriolic relationship over the years. They fought and made-up numerous times. They had minor and major disagreements over the years. In the last ten years of their relationship Al refused to call Frank simply because he didn't want to take a chance on having to talk to Ellie. Al did not like Ellie at all. And, of course, Ellie could not stand Al. That's a long story for another time.

In any case, I want to focus on just one event. It was the early fifties. Al asked Frank to draw a picture of Flash Gordon. Williamson, of course, was a Flash Gordon fanatic. He spent most of his youth drawing Flash a hundred different ways. He wanted to see how Frank handled the pose and the heroic posture. Frank recalled the story to me. He said that he sat down, penciled a figure in a fantasy setting, then proceeded to ink it. In the midst of this Frank described the proper procedure for applying zipatone to give texture and depth. Al was looking over Frank's shoulder the entire time. For some reason Frank stopped before finishing, but most of the scene was done. Al loved the figure and asked Frank if he could take it home to study the lines. Frank agreed. Al took it home and started drawing sketches around Frank's Flash Gordon figure. A couple of weeks later Frank asked Al where the drawing was. Al said that he covered it with sketches. Frank said, *"It's mine. I want it back."* Al had to return the piece. It was a point of principle. Al made a stat of the page before giving it back. Frank forgot about it until we discovered it one day way in the back of a closet. Frank told me the story behind the piece, then concluded by saying, *"And then Al had the balls to use my figure in an EC story."* Al used the picture as the central figure on the *Space Borne* splash page. He changed some elements, but you can easily see the resemblance.

Well, I thought this was quite an interesting piece of Williamson/Frazetta history. I bought the page from Frank. He really didn't care about it at all. I think he was happy to be rid of it. For Frank it just represented an annoying memory. I reluctantly brought the page to Al. I didn't know how he would react. To my relief Al was the consummate gentleman. He confirmed all the details of the story and he signed the page for me. It's a large 14 by 20 inches in size and quite impressive in a frame. Frazetta teaching Al Williamson all about Flash Gordon - it doesn't get any better! The central Flash Gordon figure features Frazetta's distinctive initials that he often used during this period. **$2,000 - $3,000**

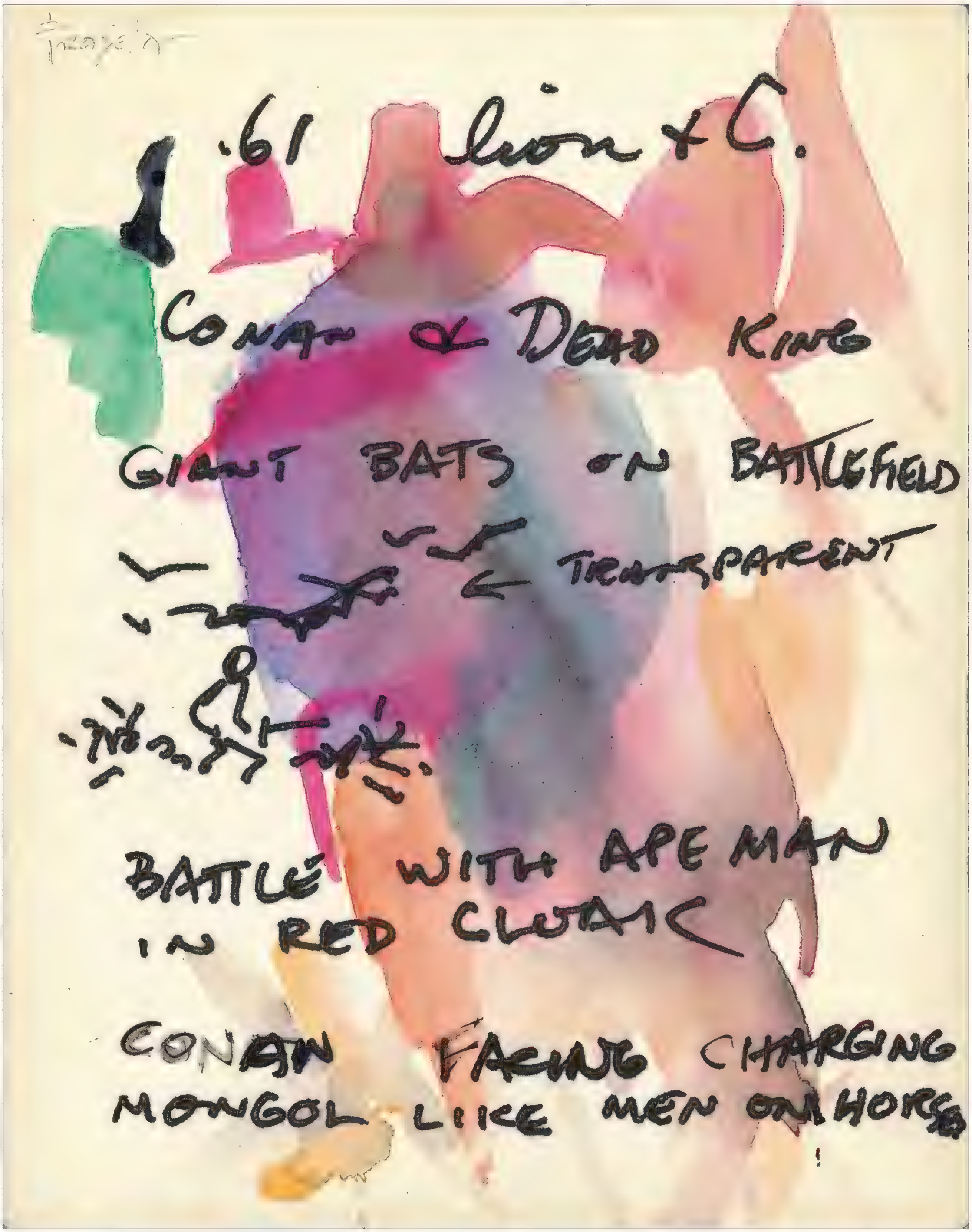
48. (Frazetta) The Lookout (Indian). (1972) Accomplished in pen and ink on 5 x 6 in. artists' leaf. I bought this from Russ Cochran in 1972. I still get a thrill each time I look at it. A static silhouette filled with life as only Frank can do. A theme that Frank enjoyed drawing. **$2,000 - $3,000**

49. (Frazetta) Girl on Pot. (1954) Accomplished in pen and ink on 6 x 8 in. artists' leaf. A fantastic drawing from the unsurpassed 1954 sketchbook. I traded Alex, again, two lovely watercolor studies to get this one. It's a tribute to Roy Krenkel and his fascination with "fatties". Frank adds a ribald spin to the idea. It is unpublished and unseen. There is a great deal of confusion and misunderstanding about the relationship between Frazetta and Roy Krenkel. What is completely clear is that Frank thought the world of Roy. They were very dear friends. Roy reciprocated their unconditional friendship. The dynamic of the "fleagles" looked like this: Frank was very close with Roy, Nick Meglin, and Angelo Torres. He was less close with Al Williamson. There are many reasons for this. Most people think that Frank and Al were always extremely close. Not true. They were hang-around buddies, but Frank felt closest to Roy. Al was very best friends with Roy. The basic unease between Frank and Al can be traced to the very early 50s. It's a long story and not something I want to pursue right now. I heard both sides of the story from Frank and Al. They agreed on the facts and the results. Many people think that Frank was influenced by Roy's artwork. Not true at all. I asked Frank about this on several occasions.

Frank said clearly, *"Roy was my friend, real good friends. I'd do anything for him. We had great times. He was always showing me books that he picked up. He loved all the artists. He copied all of them. He would copy and copy, sketch and sketch. I yelled at him. Do your own work! Forget those guys! Show them all what YOU have. He lacked confidence. He was insecure. I don't know why. We gave up trying to figure him out. We tried to set him up on dates. Many times. Nice girls, no dogs. He never once accepted. Not once. Ellie used to sit on his lap and flirt with him. He turned redder than a beet. I think he died a virgin. Everyone was getting laid but Roy. He just didn't care. He loved drawing those fat women of his. It drove us crazy. We started to draw them too. I don't know where THAT came from. My approach to art was different. His style had no affect on me. Nothing. I did my own art. I enjoyed making it up. I tried to help him. I couldn't teach him. I tried. We had a sketchbook where I would draw a page, and then Roy would draw a page. We would compare them and talk about the differences. Remember that sketch sheet I gave you where Roy and I drew some cats. We even talked about how the whiskers should be added to the face. We both loved cats, big cats. He liked to collect things, to find new artists. Every week he showed me someone new. He proclaimed him the greatest this or that. Al would get wrapped up in all that too. They drove me nuts. I looked at it and saw nothing. I could do better and did. We did help one another with jobs. We all needed dough and we all helped out one another. It was fun. All night sessions of drawing and joking. Good laughs, good times."*

The above drawing is from the great 1954 sketchbook. Frank is doing a spoof on Roy's "fatties". The lively and idiosyncratic animation of Roy's figure is pure Frazetta. Tremendous energy and ribald subject matter fill the page. Frank was having some fun here. And Frank manages to misspell Roy's name twice! **$2,000 - $3,000**

50. (Frazetta) First Conan ideas (on photo backside). (1964) Accomplished in pen and ink on 4 x 5 in. photograph. A piece of history. The first jottings Frank made while talking to the Lancer art director on the phone. When Frank got the call from the Lancer art director he grabbed the first piece of paper at hand, which happened to be the backside of a photograph he was wiping his brush on. He started jotting down Conan ideas. These are Frank's first thoughts. This is simply an incredible piece of Frazetta and R.E. Howard history. I had Frank sign it. He was going to throw it away. It was originally going to be published in the *Ultimate Triumph* volume, but space limitations prevented it. This is the very first time this little piece of Frazetta/Howard history has been seen. **$300 - $500**



51. (Frazetta) Tarzan Dum Dum scene. (1955) Accomplished in pen and ink on 9 x 7.5 in. artists' leaf. Frank outdoes JC Coll in this little scene. The power and savage madness of the Dum Dum ceremony is captured with Frank's pen. Tarzan renews his savage powers with the apes. Very sophisticated presentation. Frank engages the viewer's imagination by leaving out details and just suggests them. The Frazetta sketchbook from 1954 contained some of his greatest sketch work. Alas, the book was sold in 1994 and immediately broken apart and sold. Many of the individual pages were also split apart into isolated sketches. The full integrity of the book was lost to the ages. I have 99% of the book in Xerox/stat/photo form and hope to recreate it at some point in the future. This image of Tarzan in the midst of the Dum Dum ceremony comes from that 1954 book. It is a gem. Tarzan is in a state of animal frenzy as he renews his savage powers around the night fire. The image of Tarzan is wild…arms flailing, yelling at the moon… electric, kinetic hair flying…savage ecstasy in the jungle. By comparison the apes seem almost sedate as their king asserts his majestic rule of the jungle. The night black jungle, smoke, and flames are elegantly suggested by just a few carefully drawn lines, perfectly placed. I can just see Frazetta at his table drawing this scene for his amusement… eyes blazing, and with a deep smile cutting across his lips. I would not be surprised if he left his studio for a few moments to dance and howl in the hot Brooklyn night. Pure Frazetta magic! **$2,000 - $3,000**

52. (Frazetta) Animal Battle. (1970) Accomplished in pen and ink on 7 x 8 in. artists' leaf. Frank's animal work is second to none. This is another highly energized gem that captures the essence of Frazetta: his ability to transfer life to the page. Frazetta's animal work is simply unmatched by any other artist. Frazetta seems to have that magical grasp of feral energy that resonates from living animals. Everyone else draws animals as seen from the point of view of a taxidermist or zookeeper. This sketch is simple, elegant, and ferocious. It has it all! **$800 - $1,200**

53. (Frazetta) Leering Wizard portrait. (1954) Accomplished in pen and ink on 3 x 3 in. artists' leaf. Small, but each and every line is perfectly placed. From the great 1954 sketchbook. This is a miniature masterwork. Look at it closely and carefully and its qualities will emerge. **$200 – $400**

54. (Frazetta) Caveman Dragging Girl. (1971) Accomplished in pen and ink on 6 x 6 in. artists' leaf. A beautifully weighted drawing. One can feel the sense of weight in this one. The lines are spidery and alive. One can sense the caveman thinking about what he plans to do next. Another miniature masterpiece. Over the years Frank Frazetta has drawn literally scores of caveman sketches. This is easily one of his best. First off, there is the felt presence of weight and the pull of gravity in the piece. The girl is limp; the caveman is weary and hunched over his arduous task of pulling the girl. The caveman seems to be lost in thought. A fascinating design and scenario is presented to the eye and mind. The imagination is immediately addressed. What happened? Where is he taking her? What is he thinking about? Is this a rescue or simply an abduction? Unlike most of Frank's sketches, this one is built around subtleties. And, of course, the piece is beautifully drawn. **$4,000 - $6,000**

55. (Frazetta) Demon and Fatty. (1972) Accomplished in pen and ink on 5.5 x 7 in. artists' leaf. Funny and beautifully drawn. Frazetta humor coupled with Frazetta intensity. My sketches represent the best of 40 years of collecting Frazetta. A Frazetta sketch can be just as satisfying as his larger efforts. This drawing flows directly from a marital fight between Frank and Ellie. They yelled, they screamed, and Ellie ended it by calling Frank a *"big Sicilian monster"*! Exasperated, Frank gave up and retired to his studio. He sat down and picked up his sketchbook. He started to draw. As he was drawing, Frank explained to me, he started to think about Roy Krenkel. He had spoken to Roy earlier in the day. *"What would Roy think about that fight I just had with Ellie?"* Frank mused. *"Roy would laugh"*. As he was thinking about this he finished the sketch. What appeared was quite interesting. Frank drew himself as a monster being thwarted by his girl. In this case he drew Ellie as a typical Krenkel girl, fat and defiant. Funny stuff. And funny how the unconscious creeps into things like this. A little minor masterpiece of inspiration! **$2,000 - $3,000**

56. (Frazetta) Indian and Antelope. (1954) Accomplished in pen and ink on 4 x 8 in. artists' leaf. Balance and energy. A superb composition. Again, from the great 1954 sketchbook.
$2,000 - $3,000

57. (Frazetta) Nude sketch sheet for men's magazine illustration 1. (1962) Accomplished in pen and ink on 11 x 13 in. artists' leaf. A series of double-sided studies for the men's magazine illustrations that I have here in auction. Here you see a great mind at play, searching for the right idea, and having a hell of a lot of fun along the way. I thought it was important to keep all these together to preserve a piece of Frank's creative process and approach. The following sheets are the sketch pages/studies for this illustration. See previous Lot #9 describing this original and its relation to the sketch pages. **$2,000 - $3,000**

58. (Frazetta) Nude Sketch sheets for men's magazine Illustration 2 and 3. (1962) Accomplished in pen and ink on 11 x 13 in. artists' leaf. This the second double-sided sheet of studies for the original in previous Lot #9. **$2,000 - $3,000**

59. (Frazetta) Billy Frazetta Baby sketch sheet. (ca. 1960s). Accomplished in pen and ink on 7 x 10 in. artists' leaf. Doodles of a young Billy Frazetta. He did similar drawings of Frank Jr. This is a sketch sheet containing some baby caricatures of Billy Frazetta. Frank thought his expressions were cute and tried to capture them for later use. He added a little bit of blue pencil shading to the baby clothes to give it some visual depth. There are other sketch pages where Frank drew some images of Frank Junior. This is the only time that Billy was drawn. There are family oil portraits of the boys. **$100 - $200**

Sketches: Pencil

60. (Frazetta) Death Dealer on Horse. (1986) Accomplished in pencil on 8 x 10.5 in. artists' leaf. Death Dealer art is rare in any medium. Any image is a treasure to own. Frank exhibits a wonderful movement in the creative process here. The forthcoming Robert Rodriguez Death Dealer movie will make an even bigger icon out of this fever creation. Small brown coffee stain on the top. **$800 - $1,200**

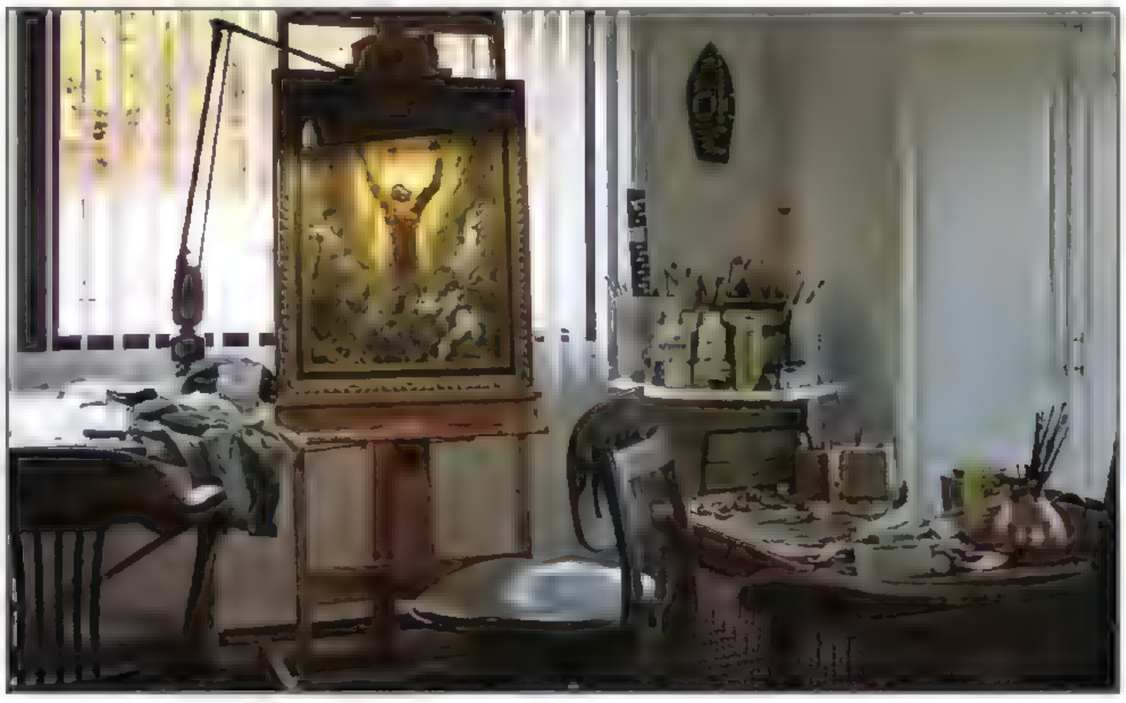
61. (Frazetta) assorted pencils and sketchbook including an early "For sale" list and watercolor page. (1970s) An incomplete sketchbook filled with assorted leftovers and a series of loose pencil warm-ups for a *King Kong* oil. It also has a very early list of oils and prices given to Russ Cochran for sale. A very interesting piece of history. It contains assorted original art pieces with extra signatures. Note in the cowboy panel how Frank was breaking-in a pen with china white ink. He wanted to see how that ink would look against a black background. The signatures are trimmings or experiments where Frank was trying out various pens. This lot includes many old clippings and odd trimmings that I rescued from the trashcan. The signatures certainly have value and are of tremendous visual interest. There is another empty sketchbook with pieces of sketch paper and a sheet of practice signatures. Frank was attempting to loosen up his hand after it cramped while shooting a .45 in the backyard. Over the years I have collected a number of Frazetta items that he wanted to throw in the trash. I asked for them and Frank graciously gave them to me and signed or initialed them. He thought I was crazy. I thought I was rescuing little bits of Frazetta history. There are stories about each item that I will leave for another time. What a real loss to art history that Frazetta's sketchbooks were not photographed and preserved. I cannot express to you what a sheer joy it was to sit down with a pile of Frank's sketchbooks and peruse them carefully. At this point all of them have been cut up and disassembled and strewn into collections all over the world. It would be an impossible task to reassemble them in their original integrity. For decades I pleaded, I argued, I complained, and I even tried to reason logically with Frank and Ellie about the nature and significance of these sketchbooks. They never listened. They never saw the significance. For Ellie they were just a source of quick cash. For Frank it was just jotting down ideas for projects. There were very few sketch pages that Frank was passionate about. He did remove Sheba and The Executioner from the 1954 sketchbook and framed the images for his enjoyment. His favorite rough/study was the study for the *Master of Adventure* cover, but he sold that too. Frank mentions it in the interview with Russ Cochran in the *Edgar Rice Burroughs Library of Illustration 3* volume. The sketch sheet contains Frank's favorite rough description written on the original. It's never been published until this catalog. Ellie started selling these roughs way back in the 1960s when the first wave of book-butchering took place. Oh well...A note about the cursive signatures: After his first two strokes, Frank's professional signature was never the same. It was a supreme effort for him to even attempt it. The results were stiff, labored, crooked, and unnatural. He tried it using both hands. Both hands failed. After the strokes he abandoned pure ink drawings and relied on pencil. I noticed during the times I would take Frank to the hospital for blood tests that he would sign the forms with his right hand cursively. The extra papers contained in this lot have examples of Frank signing his name cursively with his right hand after the strokes. He was practicing before signing some *Ultimate Triumph* books for me. Notice how he achieves a much smoother result. I had Frank sign later books exclusively with this cursive signature. It simply looked better. I never attempted to have Frank sign with his pro signature. It was simply too painful to watch him attempt it and I know he was embarrassed by it. The evolution of Frank's signature and its many phases is worthy of a big essay by itself. **$400 - $600**

High Side 600
Combat 1000
Skull 300
Cowboys ~~500~~ and 650
Black Star ~~3500~~
Child of the Sun 2500
Beyond Farthest Star 1200
Flashing Swords (Mace) Dell #1 2500
3 ink sketches ~~$200~~ $300

62. (Frazetta) set of (2) Canaveral pens. (1963-1964) Set of (2) pens that Frank used when drawing the famous Canaveral plates in 1963-1964. The story starts in 1982 during a summer visit. Ellie was shopping and the kids were out of the house (some were still living at home during this time). Frank was looking for a sketchbook where he taught Roy Krenkel how to draw cats. He was frustrated in his efforts. This was before the new large studio was added to the rear of the house and everything was crammed into a very small studio space just off the living room. We went upstairs and Frank literally dove into the hall closet. He came out with several sketchbooks of varying sizes. We brought them downstairs and placed them on the dining room table. I always make a note of what is on the walls every time I visit. The walls were always changing. Today we were surrounded by a couple of Kubla Khan plates, a Warren oil of the Lady with Scythe, the two page Cindy is Saved comic book story, a Wally Wood robot illustration, several Nina panels, and a large Krenkel cityscape of Old Aquilonia (which Frank received from Roy as a wedding gift). Frank quickly flipped through the books. One book contained two dipping pens/crow quills. Frank looked at them and started to ponder why they were there. He quickly remembered. He told me that these were two of his favorite pens and that he used them to draw the Canaveral plates. He wanted to preserve them in case a special project came up. He completely forgot about them. The sketchbook had a few pages containing very loose pencil/umber thumbnail studies for some of the later Canaveral drawings. Frank said that a lot of pens had nibs that fought him as he worked. They were scratchy and had a harsh feel in the hand. These, he said, were like oil being spread on glass….silky smooth. He used brushes as well, of course. But he said that brushes didn't give him as much trouble as long as he bought good quality. Pens were just more finicky, he said. In later years Frank would constantly complain at the deterioration of quality in art materials, especially the paper and ink.

I was in stunned silence at the table. *The Canaverals* have always been my all-time favorite Frazetta pieces. They are unmatched and glorious. Each one is a little piece of perfection. I have written about them extensively over the past twenty-five years. Most people have never seen one in person. The three Frazetta Museums never had one on display. They are rare and highly coveted. It was a joy to discover and see these pens preserved by time and hidden upstairs. A pure serendipitous discovery.

After a few moments, Frank took a sip of coffee and simply tossed them at me. *"Take them"*, he said. *"Let me clean them up a bit for you."* *"Not a chance, Frank"*, I quickly said. *"I want that ink left on them for posterity. This is real history."* The tools of the greatest draftsman who ever lived. It takes one's breath away. I love that these pens have Frank's fingerprints preserved in ink on the surface. They have all those wonderful marks of use all over the surface. The nibs are encrusted with dried ink. Just glorious. Other Frazetta brushes and a pencil are also included. **$200 - $300**



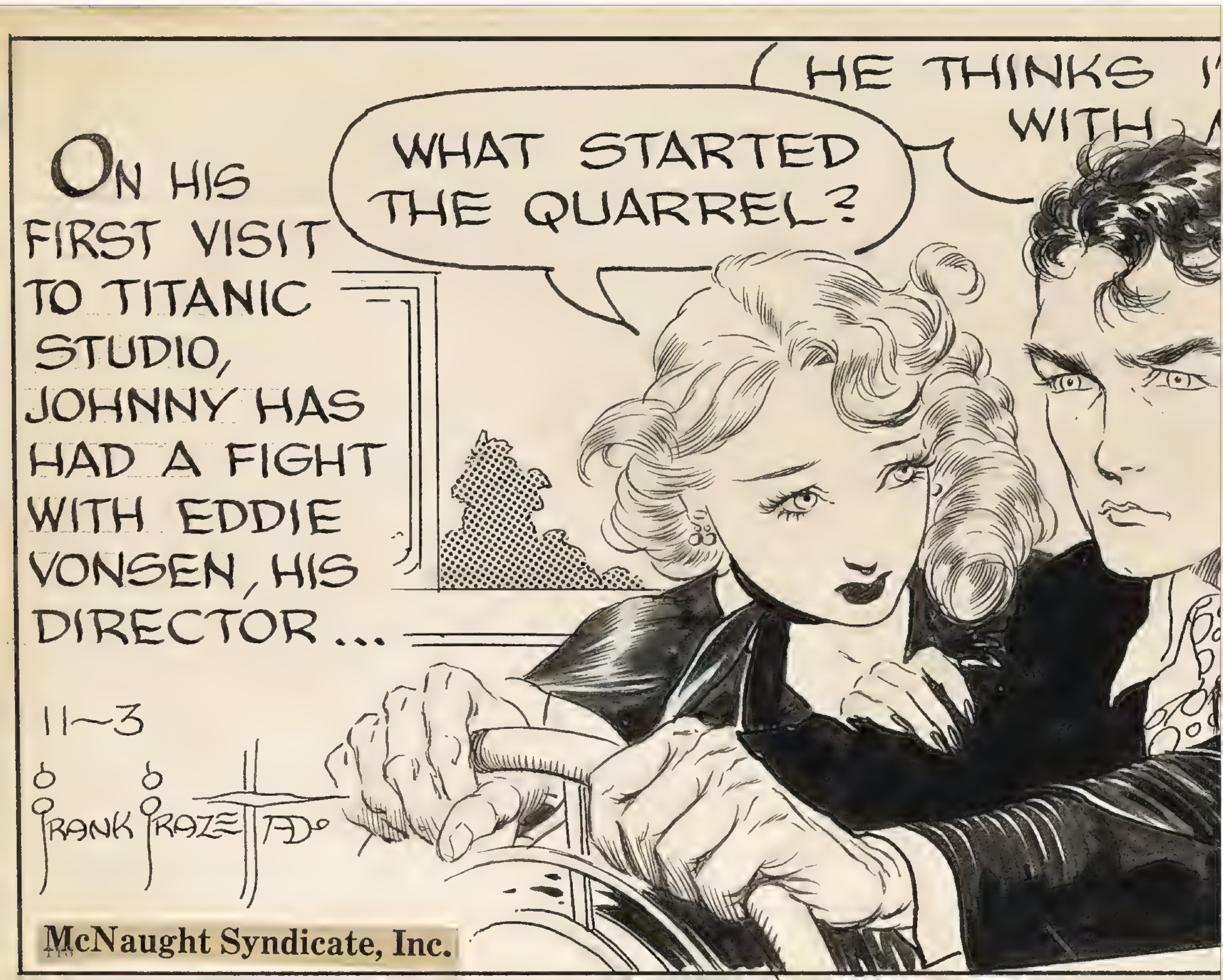
WINSOR & NEWTON

63. (Frazetta) Death Dealer sculpture detail sheet. (1992) Accomplished in pencil on 8 x 11 in. artists' leaf. Done as a reference for Randy Bowen to be used in the 1994 Death Dealer bronze and ceramic statue release. **$1,000 - $2,000**

64. (FRAZETTA) ARCHITECTURAL STUDIES. (1970s) Accomplished in pencil on 9 x 10 in. artists' leaf. The Frazetta home in Marshall's Creek, Pennsylvania underwent many changes from the time of its purchase in the early 70s. It started as a single story cottage, run down and filled with clutter. There was a barn off to the side. Frank added a pre-fabricated second story to the cottage, then he added an expanded living room, then he added a new studio. These sketchbook page revisions reflect a time when Frank wanted to expand the house further with a swimming pool. Originally the pool was going to be enclosed and feature a very primitive jungle motif with rocks and vegetation. At the very last minute Frank rejected this idea because of potential humidity damage to the paintings. He called the idea "Frazetta's Folly". There is one museum design in the group that derives from the home designs. The original museum idea featured a separate studio apartment for Frank on the second floor. This would have been Frank's private getaway area. He wanted some separation from Ellie. Ellie said it was too expensive, nixed the idea, and plans reverted to a single story design. At one point Frank wanted to build an all new home on a different part of the lake. Frank Junior had just built a large home across the other end of the lake and Frank wanted to outdo it. Frank's medical issues put an end to those ideas. Many people wonder why Frank chose the Pocono mountain area as his destination. Frank was clearly disenchanted with the whole NYC-Long Island area. Ellie had found a large Tudor-style house that was turnkey move-in ready, but Frank wanted no part of it. He said *"no"*. He was tired of neighborhood living. He wanted space; he wanted the stereotypical "room to breathe". The reason for Pennsylvania is that the National Cartoonist Society would have yearly golf outings at the Shawnee-on-Delaware resort, the Shawnee Inn, owned by Fred Waring, an early supporter of the NCS. They gathered to celebrate his birthday every summer. In addition to cartoonists, many celebrities would show up. This is where Frank played golf with Hal Foster and met Jackie Gleason. This was located right in the middle of the Pocono Mountains. These outings influenced Frank. He loved the mountains and the isolation of the area. The land was very atmospheric, very moody and mysterious. The summers featured heavy fogs and constantly changing weather patterns. The vegetation was thick and rich; the area was populated by many animals from deer to rabbits to coyotes to bobcats. It was the perfect location for Frank. It was this very 65-acre parcel of land that influenced George Lucas and Clint Eastwood to buy up sections of California. They both saw what Frank had and they wanted the same thing. Frank settled in and let the world beat a path to his door. It was a magical house in a magical setting. **$800 - $1,200**

Comic Strips:

65. (Frazetta) Johnny Comet: 11-3-52 (great faces and line work). Accomplished in pen and ink on 5 x 17 in. artists' leaf. Simply a great example of this much sought after strip. Most collectors hang on to what they find, especially if it's a top example. **$4,000 - $6,000**


ON HIS FIRST VISIT TO TITANIC STUDIO, JOHNNY HAS HAD A FIGHT WITH EDDIE VONSEN, HIS DIRECTOR ...
WHAT STARTED THE QUARREL?
HE THINKS I'
WITH
11-3
FRANK FRAZETTA
McNaught Syndicate, Inc.

ON HIS FIRST VISIT TO TITANIC STUDIO, JOHNNY HAS HAD A FIGHT WITH EDDIE VONSEN, HIS DIRECTOR...

WHAT STARTED THE QUARREL?

HE THINKS I'M TOO FRIENDLY WITH MAVIS FERNDEZ.. AND I *HARDLY KNOW HER!*

11-3

FRANK FRAZETTA

McNaught Syndicate, Inc.

8" x 11"

THEN THERE'S SOME OTHER REASON WHY HE DISLIKES YOU AND WE'VE GOT TO FIND OUT WHAT IT IS!

LOOK! THERE'S MR. BOTTLE WAITING FOR US OUTSIDE HIS BUNGALOW!

AND LOOK WHO'S *WITH HIM!*

823 A

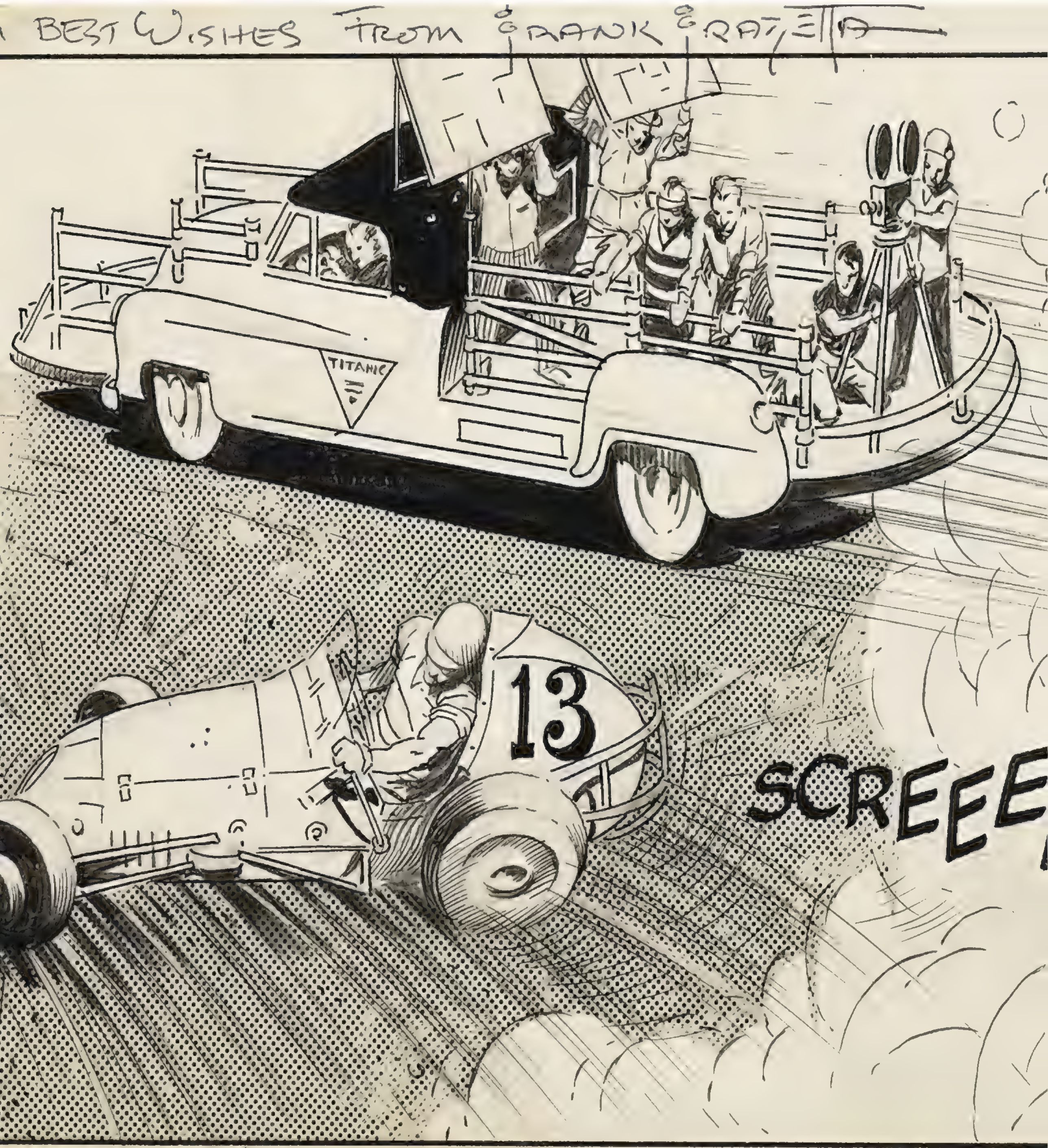
66. (Frazetta) Johnny Comet: 6-27-52 (Raven Rockett faces). Accomplished in pen and ink on 5 x 17 in. artists' leaf. Used as the cover in European compilations of the strip. Expressive faces of the highest order. **$3,000 - $5,000**

YOU FOOL! WHY COULDN'T YOU PLANT MY BRACELET IN COMET'S ROOM?

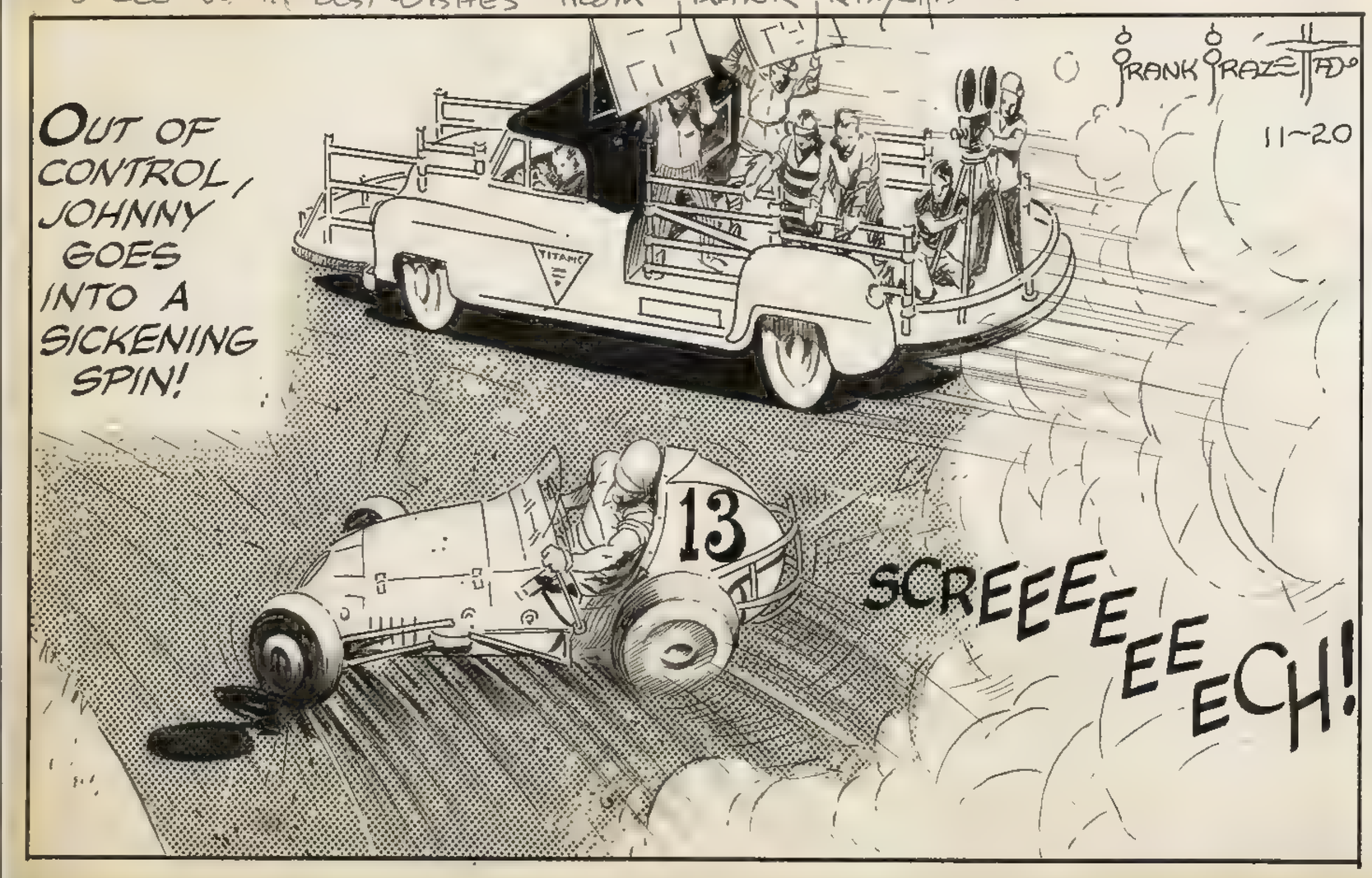
'CAUSE THAT FARGO DAME SPIKED IT... AND NOW I'M GLAD SHE DID!
WHY?

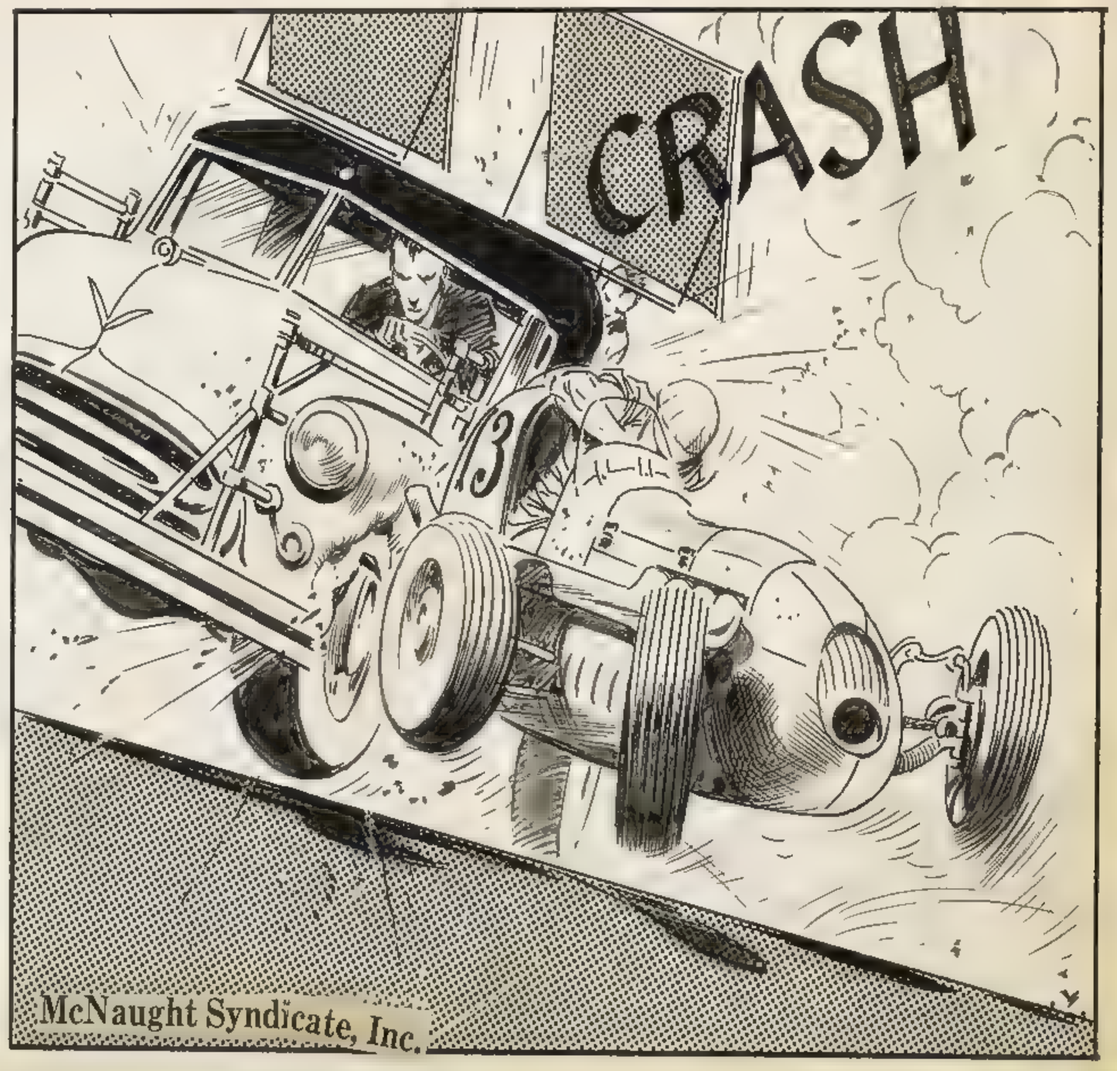
COMET SUSPECTS ME AND FROM NOW ON, I'M BOWING OUT!
McNaught Syndicate, Inc.
GOOD! FROM NOW ON I'LL DO THE JOB MYSELF.. AND GET RESULTS!
FRANK FRAZETTA
6-27

67. (Frazetta) Johnny Comet: 11-20-52. Accomplished in pen and ink on 5 x 17 in. artists' leaf. A rare two-strip sequence with the following listing that captures a lot of intensity and wild action. Johnny Comet strips are very uneven in quality. This is a very choice sequence. **$2,000 - $3,000**

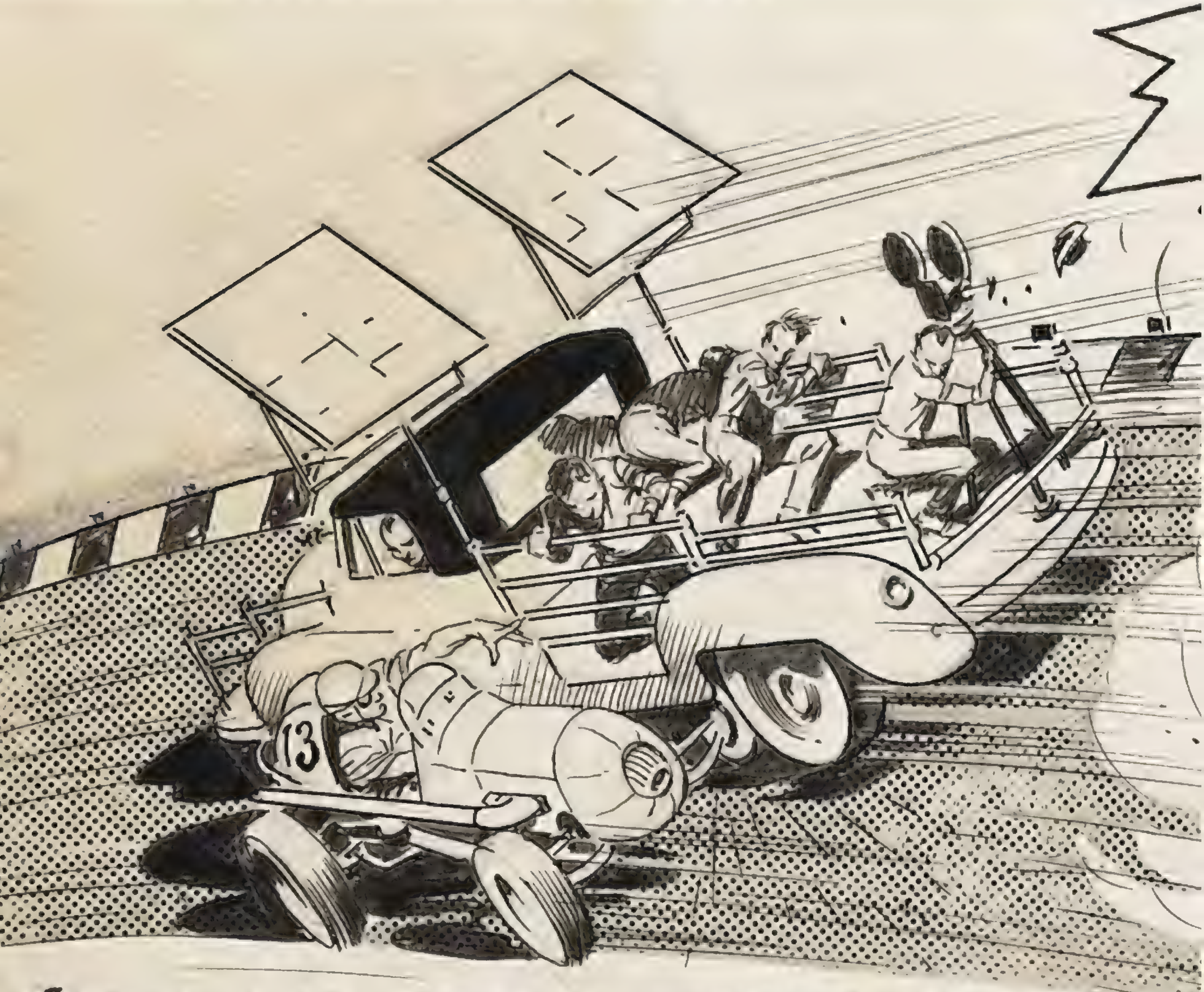


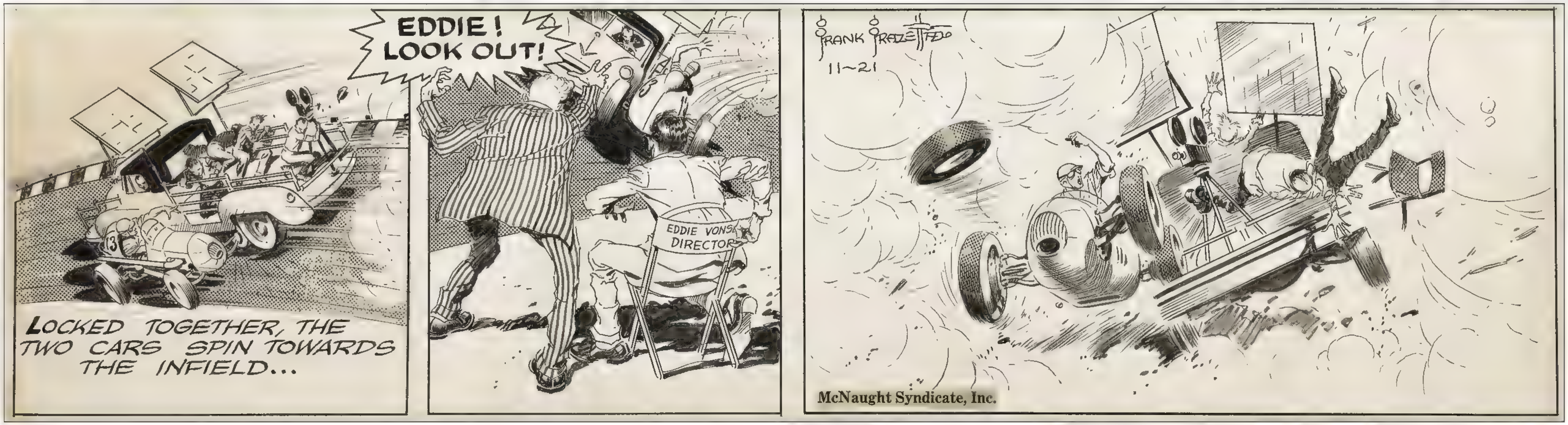
TO LEE WITH BEST WISHES FROM FRANK FRAZETTA





68. (Frazetta) Johnny Comet: 11-21-52. Accomplished in pen and ink on 5 x 17 in. artists' leaf. Exquisite action sequence. Everyone knows what constitutes a great example of Johnny Comet. Collectors want a nice shot of Johnny and some sexy shots of Jean Fargo or Raven Rockett or Trixie. However, the art in that strip contains so much more than the routine excellence that collectors search for. Consider this example: It has no close-ups of Johnny and, alas, no sexy women. What it does have is sensational art featuring that wonderful idiosyncratic Frazetta action that he does so well, so effortlessly. Look at that drawing! Pure genius! Flawless execution! That striped suit is simply amazing in its visual impact. The gestures of the body are so perfect in their expression. Note the tire in the third panel. Look at the energy that is felt as the tire spins furiously off the car and into the air. This daily must have been pure fun for Frank. What a sheer joy of drawing emerges from this mundane example with no Johnny and no Frazetta babes. All this extraordinary line work in a simple daily that will never showcase its qualities with the confines of a newspaper publication on subpar paper. **$2,000 - $3,000**




EDDIE! LOOK OUT!
EDDIE VONS
DIRECTOR
LOCKED TOGETHER, THE TWO CARS SPIN TOWARDS THE INFIELD...
FRANK FRAZETTA
11-21
McNaught Syndicate, Inc.

69. (Frazetta) Johnny Comet: 4-10-52 Sunday - Frank's personal page! Accomplished in pen and ink on 17 x 24 in. artists' leaf. This was Frank's Sunday. It took me two decades to get this out of him. He loved the nostalgia, the carnival, his memories of many trips to Coney Island. The inking is simply fantastic. One cannot find a better Sunday example. The page is worth it just for the background elements. The logo is not on the original art. There is a stain in lower right from paste-up. Simply the best of the best! **$10,000 - $15,000**

JOHNNY COMET

by PETER DE PAOLO and FRANK FRAZETTA

WHERE'S THE MOTORDROME?

500 FEET DOWN THE MIDWAY.

ENT

JIM REYNOLD'S MOTORDROME

TEMPORARILY CLOSED!

HOLY COW! IS **THAT** JIM'S MOTORDROME?

JIM REYNOLD'S MOTORDROME

AN URGENT WIRE FROM HIS FRIEND JIM REYNOLDS HAS BROUGHT JOHNNY TO SEAVIEW AMUSEMENT PARK...

YEP! BIGGEST THRILLER ON THE MIDWAY.. TILL HE CRACKED UP.

JIM ACTUALLY RACED A MOTORCYCLE AROUND THE WALLS OF THAT THING?

HOW DO I REACH THE BAY HOSPITAL?

I'LL SHOW YOU THE BUS TO TAKE..

THERE'S COMET. YOU KNOW WHAT TO DO, TRIXIE.

IT'LL BE A CINCH, JOE.

AT THE HOSPITAL, AN HOUR LATER...

... HOSPITAL BILLS.. NO CASH ...JOHNNY, YOU'VE **GOT** TO HELP ME.

HOW, JIM?

HIRE ANOTHER MOTORCYCLE RIDER. OPERATE THE MOTORDROME UNTIL I GET WELL! WILL YOU, JOHNNY?

FRANK FRAZETTA

NOW, TO LET THESE DISSOLVE, AND THEN..

4-20

POISON

HI, THERE! I BROUGHT YOU A NICE COOL DRINK OF WATER, JIM.

THANKS, TRIXIE.

I.. I COULD USE ONE TOO.

TO BE CONTINUED ...

QUESTION BOX

to —

GLENN HALE
ROCHESTER, N.Y.

FLOATING CARBURETORS ARE NOW BEING USED ON RACING ENGINES

FORMER INDIANAPOLIS CHAMPION

70. (Frazetta) Tiga Tarzan daily strip. (1950) Accomplished in pen and ink on 6 x 20 in. artists' leaf. This is daily #3 and, in my opinion, the best one artistically. Frank drew these strips as a spec project in hopes of getting a daily strip in the newspapers. In another essay here is how I describe discovering these originals in Frank's upstairs closet: Soon I came across the early *Tiga* strips. All of them were there. I remember those strips from their first publication in an early Squa Tront fanzine. I always found the art to be charming and a strong foreshadowing of greatness to come. Frank picked up the #3 strip that featured a nice close-up of the female's face. *"Not bad, is it?"* Frank's eyes twinkled a bit as he said it. He was proud of it. He went on to comment on the girl's face. *"If you look at my art and see a nice face, that means I was having fun doing the art. I spent a lot of time on some of those faces. Look at some of those romance stories I did. There's some really good work in those. I worked hard on them, but they were a lot of fun to draw."* **$4,000 - $6,000**

JUST LIKE A WOMAN! OBSTINATE, SHORT-SIGHTED! IF THE LEGEND IS TRUE, WE MAY FIND A COLONY OF CIVILIZED PEOPLE!...
US.
THIS USED TO BE THE LIBRARY. WE'RE ONLY A BLOCK FROM THE SCIENCE HALL!
I'VE GOT A FEELING, LANE.. WE'LL NEVER LEAVE HERE ALIVE!
OKAY, LET'S GET TO THA-
LANE! THOSE RODENTS! THEY'RE AS BIG AS DOGS!

Comic Book Artwork:

71. (Frazetta and Williamson) Captain Comet splash (Danger is our Business #1). (1953) Accomplished in pen and ink on 13 x 19 in. strathmore. One of the great collaborations by Al and Frank, only surpassed by the cover to *Weird Fantasy #21*. This is space opera at its best. Al laid out the page. Every drop of ink is by Frazetta. They were having a lot of fun! There is a special magic throughout this entire story. It took me over two decades to finally pry this one loose after just missing buying it in 1974. What a story! I recall buying a copy *Spa Fon #5* in the late 60s. It was published by a few fans in the Chicago area. They loved comic books, comic art, and they really loved Frank Frazetta. They even had a nice watercolor printed in full color on the cover by Frazetta. Nice classy touch, especially in those days. They included a small Frazetta index in that magical issue. The index was annotated with comments. I recall that they commented on the Williamson/Frazetta story in *Danger is my Business #1: There is some special magic in this story*. The story was *Capt. Comet and the Vicious Space Pirates*. What a title! After a couple of years of searching I found the book. In those days finding a comic was not easy. One had to scour the classifieds in various fanzines or spend hours looking through boxes at local comic cons. eBay has eliminated the charm of that type of hunt. When a comic was found in the old days, it was a moment for rejoicing and celebration. It was treasured and revered as a quasi-sacred object. Well, that story was a revelation and a sheer joy to behold. Here were the two greatest science fiction artists (with apologies to Wally Wood) working together on a space opera inspired by Flash Gordon and the great Buster Crabbe serials. This was "the good stuff". It just did not get any better. Al Williamson penciled the pages and laid them out. Frank came in and poured his magical ink over every square inch. This was something special. I always yearned for the original art to this story. I knew it would be spectacular. In the early 1970s the complete story emerged from the Harvey Warehouse find. It was immediately purchased by Bruce Hamilton. Bruce, in turn, sold the pages to Tony Dispoto (who, along with Russ Cochran, were the two people who really gave structure and credibility to art selling in fandom). Dispoto issued a selling list in 1974 listing 3 pages from this story, priced at $1000 each, a hefty price in those days for interior pages. I wanted the splash. I contacted Tony. It was already sold! I was heartsick. Tony had just sold it to longtime collector Marty Greim. Marty kept it for many years. I was forced to buy another page. Actually, I bought two. I used my graduate school fellowship checks and sent them directly to Dispoto. I spent the next months living on rice and turkey potpies. It was worth it. What is food compared to great art, eh? There is a happy ending to the story. Marty Greim sold the splash to collector Dennis Beaulieu. Finally, I was able to acquire this great monument from Dennis. It has had a place of honor on my wall for many years. The page is a tremendous blend of Al and Frank's talents. The prototypical Williamson punch scene counterpointed by the soft interior shot showcasing a standing and clearly heroic Capt. Comet. The Alex Raymond Flash Gordon headgear is the perfect homage. (Frank even drew a shot of Buster Crabbe in the last page of the story.) Frazetta added the signatures and Frank drew Al's signature as well. Space opera at its finest, the grand battle between good and evil...that's what the golden days of childhood are all about. **$20,000 - $30,000**

DANGER IS OUR BUS. #1 F8P24

CAPTAIN COMET, SPACE PILOT

WHILE EARTH COUNTED ON A DESPERATE PLAN TO SAVE MANKIND FROM THE DREADED BLIGHT OF INTER-PLANETARY WAR, ***CAPTAIN COMET,*** THE ONLY MAN IN THE SYSTEM WHO COULD PUT IT INTO EFFECT, LAY A HELPLESS PRISONER IN THE HANDS OF THE NOTORIOUS CAPTAIN KIDD, KING OF... ***THE VICIOUS SPACE PIRATES!***

*THE **STARHOPE**, GREAT INTER-PLANETARY SPACELINER, LOADED TO ITS DECK WITH PLATINUM, MAKES ITS WAY TO JUPITER... TWO WEEKS HAVE PASSED SINCE IT LEFT EARTH SPACE-PORT-- AND THE VOYAGE HAS BECOME TEDIOUS TO THE MANY PASSENGERS THAT ARE ON BOARD...*

HO HUM...

NOW THAT WE'RE WELL ON OUR WAY, COMMANDER HUGHES, I CAN TELL YOU MY REAL MISSION...

by AL WILLIAMSON & FRAZETTA

DANGER

FLAT 8. PG LT.

72. (Frazetta) Cindy is Saved. (1954) 2-pages accomplished in pen and ink on 12.5 x 19 in. artists' leaf. As good as it gets! One of Frank's greatest efforts. Idiosyncratic action and a highly personal approach to the character animation. Real fans of Frank appreciate the important place these two pages rank in his body of work. Again, I wrote an essay about their significance. A fascinating history. Priceless pages. Every collector cherishes these pages as a highpoint in Frank's creative life. When collectors and connoisseurs gather to debate the qualities and merits of the art of Frank Frazetta, they usually focus on his great periods and great themes. His Conan oils and the Canaveral Press drawings from the 1960s easily represent his greatest level of creative attainment. The later drawings of Kubla Khan and Lord of the Rings represent another outstanding period. However, there are moments in Frank's career when he produced gems that are overlooked because they don't fall into that "babes, barbarians, and Burroughs" category of subject matters that made Frazetta world renowned. Frazetta's last published interior comic work appeared in *Heroic Comics #94* (December, 1954). It is a 2-page story entitled *Cindy Is Saved* with a charming storyline of a boy rescuing a horse. In my opinion, this story is as good as anything Frazetta ever did. It is an overlooked masterpiece. I should point out that Frank knew the quality of this story and that is why it was given the lead position in the first volume of The Fantastic Art of Frank Frazetta, the groundbreaking series of art books published by Ian Ballantine in the mid-1970s. The original art was given to Frank's boyhood friend, Nick Meglin (who went on to become the editor of *MAD* magazine). Years later, Nick gave the art back to Frank as a gesture of friendship. In return, Frank gave Nick the choice of any sketch in the house. Nick thought deeply and selected the delightful sketch of a nude dipping her toe in a pond. This sketch was also published in the first volume of the Frazetta Art book series. Let's look at this story and ponder its qualities. First of all, a few preliminary observations. Any genuine work of art discloses a world, a world created from an imagination. Art establishes a presence and it makes an appeal to the observer to enter the world presented. How intensely we respond to that appeal defines the level of quality of the world being presented. Art appreciation requires a poetic grasp of the subject matter. We surrender to the lines and forms. They construct images, symbols and metaphors in our imaginations. Most often the artist is not consciously aware of everything that is present in his creation. That is part of the essential mystery of art, the mystery of creativity, and the mystery of creative engagement with a piece of art. I am not an advocate of that fashionable verbal obscurantism that proliferates in the Madison Avenue art worlds. All those endless self-serving dissertations only serve to place a barrier of impenetrable verbiage between the art and its direct appreciation. It really should be easy…great art speaks and we listen. Frazetta opens up this story with a beautifully drawn splash panel that foreshadows the conclusion of the story. He grabs our attention and places us squarely in his world. The black pond becomes a symbol of danger and impending death. The entire visual style of this story employs this yin-yang of light and dark. The bottom panel is a superb expression of texture and atmosphere. Frank uses thin inks to soften the details and give some age and authenticity to the interior of the barn. It is a virtuoso piece of draftsmanship. The young boy is made aware of the horse's dire plight. His sense of right-minded morality sparks him into action. Page two continues the rhythm as the boy runs to the aid of the distressed horse. The wild exuberance of that opening panel is exhilarating to the eye. We are in that world. Frank has us visually captured. The blacks are delicately spotted; the details are spare and placed perfectly. The compositional balance in this panel is sheer perfection. The second panel is equally good both in its details and overall design. Frank varies the viewing angle; he has us running with the boy. Again, the drawing is exquisite. The horse has animation and life. The mid-panel continues the basic rhythm. We are visually jumping into the pond with the boy. The boys shoe pops ever so slightly outside the panel line. A virtuoso touch by Frazetta indicating the energy and passion underlying the saving leap. It's not overdone, it's just right. The vegetation is natural and a nice counterpoint to the fluid action of the scene. I doubt if Frazetta has ever drawn a better panel. The idiosyncratic movement and animation that Frazetta has given the boy establishes the unique nature of this art. I can just see Frazetta sitting at his drawing board and his mind exploding with boyhood images and smells and wild runs through the undeveloped areas of Brooklyn. He has captured all that sentimentality and youthful vigor in these 2 pages of art. The final panels continue the quality and excellence of the drawing. The closeness of horse and boy is felt clearly during the act of rescue. The concerned look on the horse's face as he looks at the boy undoing the chain. Has anyone ever drawn animals like Frazetta? The answer is a resounding "no". Frank has always had that mysterious ability to draw animals that live and exhibit personality. These animals don't come from frozen-in-time photographs, but from a living imagination that confers life upon them, whatever the species. The last panel is a perfect silhouette, perfectly drawn. The dark and light have changed their symbolic associations. He has turned the color of that dangerous pond into the color of rescue and salvation and triumph. I am sure there are deep meanings and archetypes at play here that touch our imaginations in unique ways. The impact is there, even if one cannot verbalize it. That is the magic of great art. Originally, these pages were gifted to Nick Meglin. Nick said that he would rather have this set than any oil painting. He loved these pages. Frank was flattered by the high praise and simply gave them to Nick. Years later, Ellie wanted them back and asked Frank to get them. Frank, of course, was quite embarrassed by this but he did ask for the pages back. In return he had Nick choose any sketch to keep. Frank framed the pages and they proudly hung in his dining room until his death. They were later given to Heidi Frazetta. **$15,000 - $20,000**

CINDY is Saved

FRAZETTA ©1954

A 15 YEAR OLD LONG BEACH, CALIFORNIA HIGH SCHOOL SOPHOMORE'S LOVE OF HORSES LED HIM TO SAVE ONE FROM DROWNING IN A RAIN FLOODED FIELD. HERO OF THE RESCUE IS BRIAN CARROLL, WHO KEEPS HIS OWN HORSE IN A RIDING STABLE...

EASY, CINDY, EASY!

FRANK FRAZETTA

Brian was feeding his horse when...

BRIAN! THERE'S A HORSE DOWN THE ROAD...UP TO HIS NECK IN WATER!

continued on the next spread

THAT HEAVY RAIN STORM, LAST NIGHT, MUST HAVE FLOODED THE PASTURE!

Brian finds the horse unattended and straining the chain which is attached to a stake that is underwater. . .

WOW! LOOK AT THAT DEEP WATER!

DON'T BE FRIGHTENED! I'M COMING!

POOR GIRL! SHE MUST HAVE BEEN ALL NIGHT IN THIS PREDICAMENT! IT'S A MIRACLE THAT SHE DIDN'T DROWN!

RAYETTA © 1954

YOUR TROUBLE'S OVER! NOW TO GET YOU TO MY STABLE AND DRY AND BRUSH YOU OFF!

A WARM BLANKET. . . GRAIN AND HAY. . . THEN YOU'LL BE OKAY!

CINDY,
EASY!

Frazetta Autobiographical Description:

73. (Frazetta) single page sheet where Frazetta writes a self-description. (1996) Absolutely unique. 1-sheet 8.5 x 11 in. leaf torn from a spiral notebook signed with full signature and dated January 15, 1996. Frazetta and I had a discussion back in 1996 about the nature of his art. He was unhappy that people kept calling him a fantasy artist and science fiction artist and, even worse, a cult artist. Frank said, "*I do everything…cowboy art, nudes, fantasy…I'm a creative artist. That's what I consider myself.*" I told Frank that he should write down that statement so that there would be a document in his own hand describing how he should be characterized as an artist. He ripped a sheet out of his sketchbook, wrote the statement, and handed it to me. *"There! Are you happy now?"* I was ecstatic. I knew the importance of that little bit of writing. When the documentary crew saw that statement they immediately asked if they could use it for the opening sequence. Absolutely! That was the perfect place for it. Originally, the actual image of the text was to be used. Unfortunately, a focus group said that changing the font would make it more effective. Keep the words and change the look. I thought the authenticity of Frank's own handwriting would be more affecting and powerful. I was outvoted. One Further Point: several years ago I was talking to Frank and he was a little despondent. A bus full of art students had just left the museum. Frank generously went out to talk to them and answer a few questions. Frank said, *"Dave, they wouldn't believe me. They just wouldn't believe that I make this stuff up. What can I do? Do I have to sit down and paint a picture right in front of them before they'll believe me? I told them to ask you; you've seen me do it many times. I told them to go to Williamson. He used to come into my studio and look over my shoulder, "Made-up, Frank?"* He'd always ask me that. He was constantly amazed that I kept making things up. The problem is that what Frank does is so unique, that it is almost unbelievable. Yes, Frank did borrow images/poses from Foster in his early years. Yes, he did use swipes in about a dozen drawings and oils. Yes, he did glance in the mirror to grab a facial expression. Yes, he did use photo reference in his movie poster work. In those jobs everything had to be perfectly on model so the studios would send portrait photos of all the main stars. I knew every instance where Frank borrowed an image or pose. They can be traced to Wyeth, to Pyle, to Burian, to Booth, to Foster, and a couple others. All the above constitutes about 5% of Frank's output - that's it! Everything else is straight from the soul, right out of his creative imagination. I have seen him draw, watercolor, and paint many images right from scratch. Nothing there…no models…no photos...nothing, just that gargantuan treasure trove of memory and magic that defines Frazetta as the creative force he is. If you don't believe, fine, that is your prerogative. But you will be turning your back on the truth and turning your back on that one special quality that is responsible for the vivid sense of life that explodes from every image. Frazetta has a special gift that simply does not exist in most artists. I am not diminishing other artists because they use reference or rely on models. That is their method and it often leads to exceptional work. Look at the industry in the work of Rockwell. Countless photos, countless studies, an immense amount of research into every nuance of a painting produced results that speak for themselves. But that is not Frazetta's path. His approach is intuitive, quick, a creative intuition into the essence of a scene, and a quick creation on paper or easel. Frazetta should be revered for the great American treasure that he is. Why he is not the most famous artist in the western world is beyond me. But, that is a very serious subject for another essay at another time. **$400 - $600**

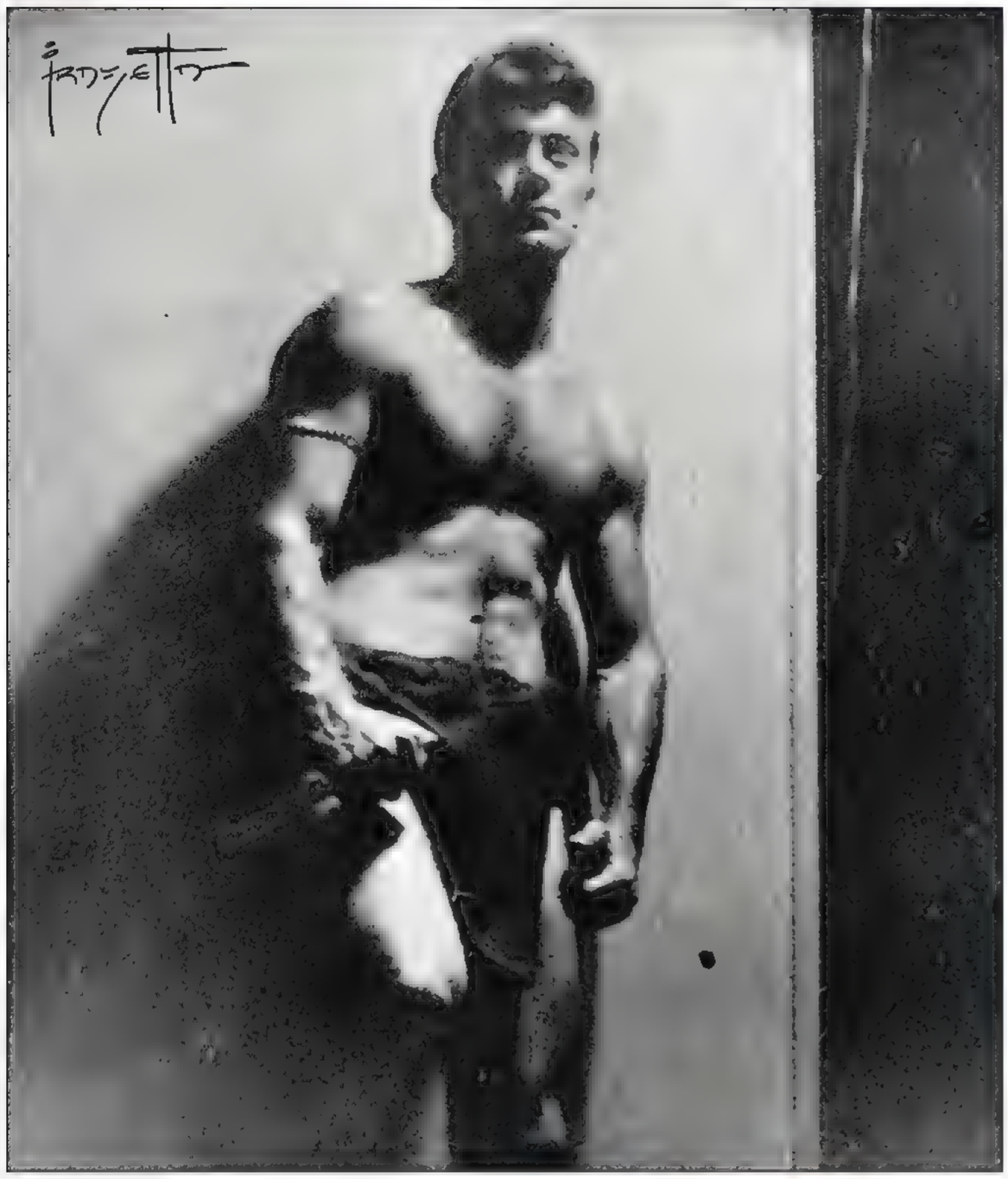
JANUARY, 15, 1996

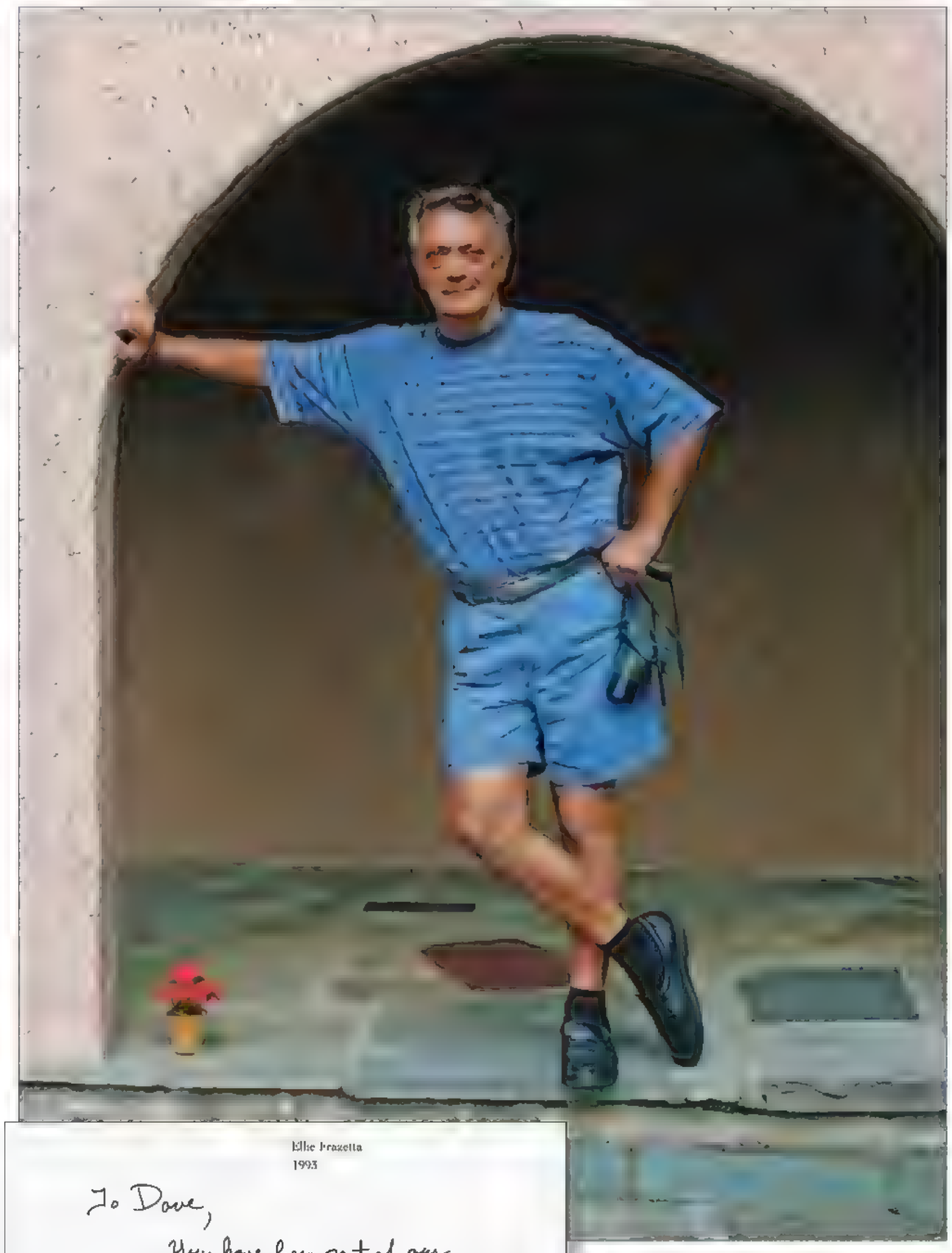
I CONSIDER MYSELF TO BE A CREATIVE ARTIST,.. NOT JUST A FANTASY ILLUSTRATOR. I WORK PURELY FROM MY IMAGINATION, NO SWIPES OR PHOTOGRAPHS. I STRESS GOOD COMPOSITION, + DESIGN, THAT BORDERS ON THE ABSTRACT IN SPITE OF THE SUBJECT MATTER

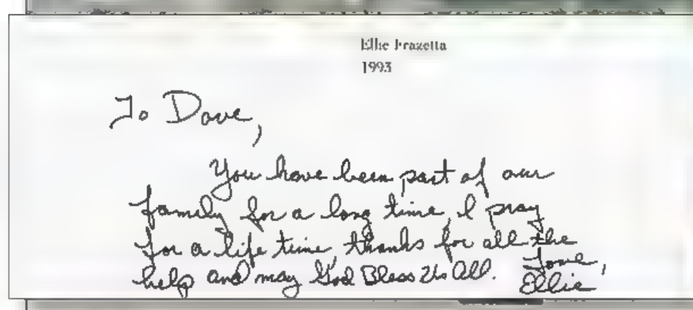
FRANK FRAZETTA

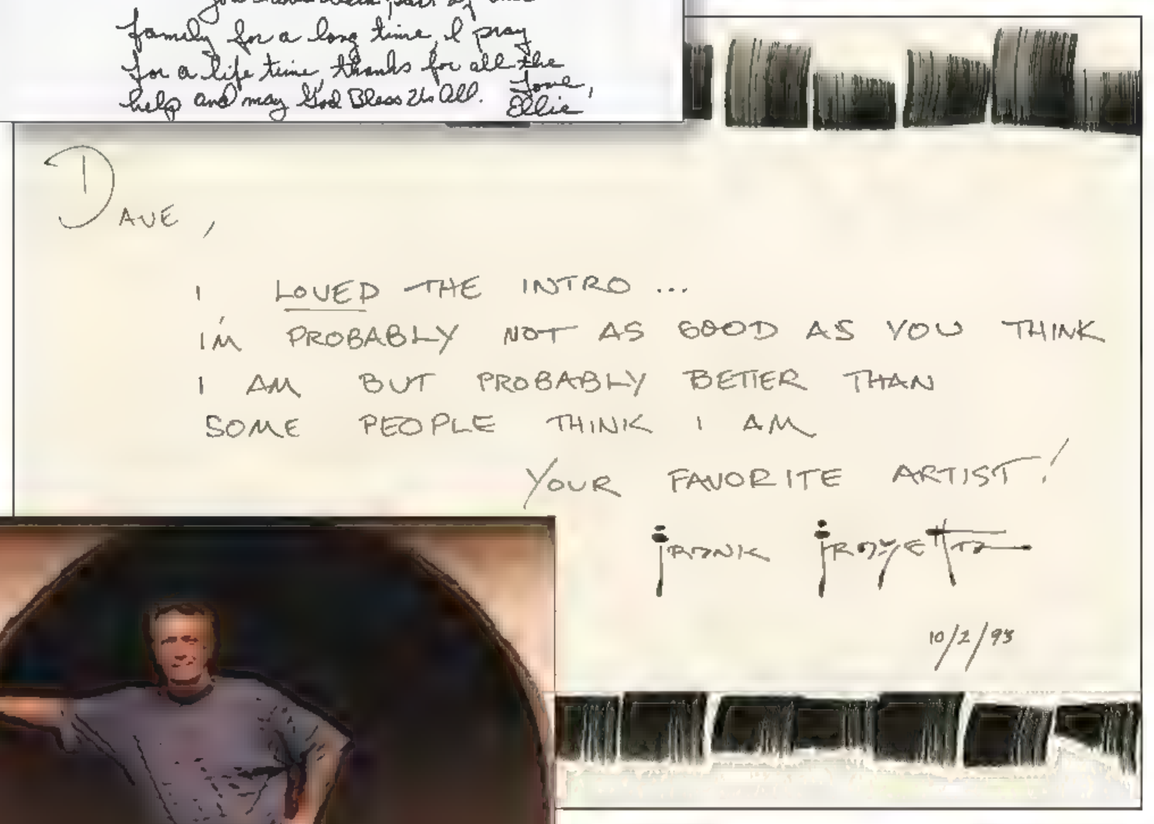
74. (FRAZETTA) "CONAN" BRONZE: VERY FIRST PRODUCED. Sculpted by Clay Moore 14 in. tall x 13 in. long x 8 in. wide. I introduced Clay to Frazetta during a dinner party in 1994. That led to a mutually beneficial business relationship. Clay produced some outstanding sculptures for Frank over the next decade. Clay is one of the finest gentleman I have ever met. **$1,000 - $2,000**

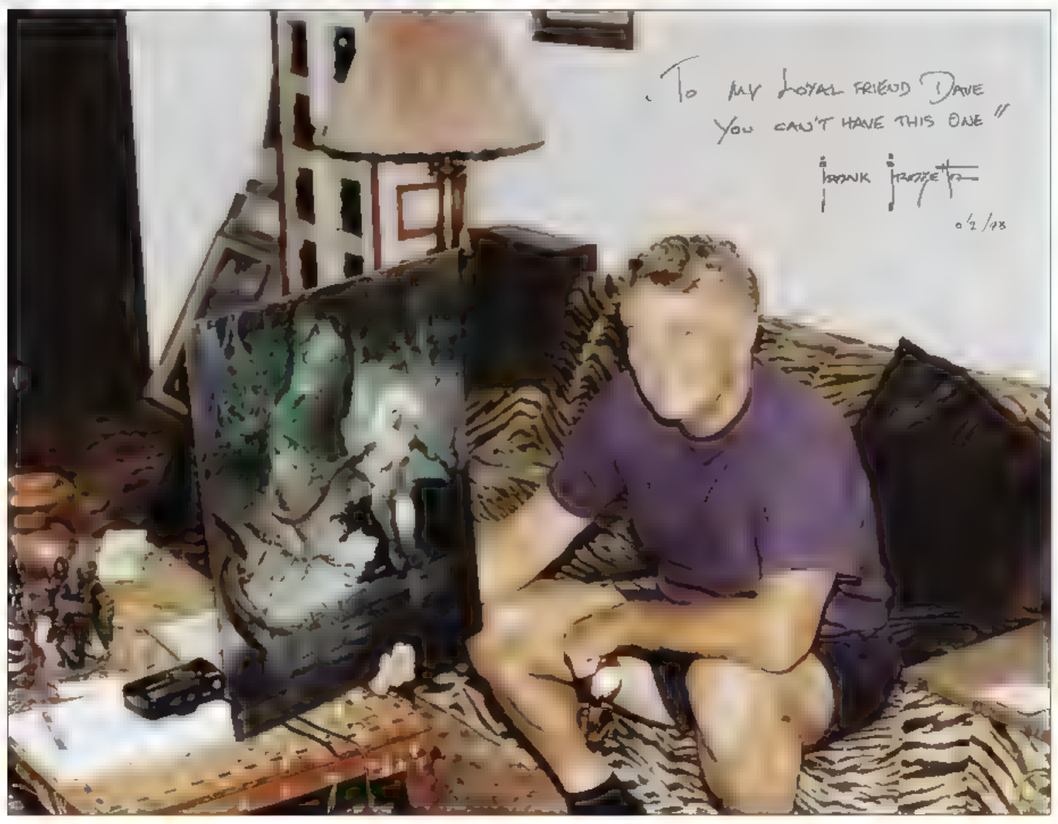
75. Collection of (9) Frank Frazetta signed prints, correspondence and photographs. (1950s–1990s) Collection of (9) Frank Frazetta signed materials. Including (1) 11 x 14 in. black and white photograph of a young Frazetta in Tarzan garb, (1) 11 x 14 in. color photo of Frazetta with DocDave Winiewicz, (1) 11 x 14 in. and (1) 8 x 10 in. color photo of Frazetta in later years, (1) 11 x 14 in. color photo of Frazetta in his living room, (1) 20 x 24.5 in. and (1) 10 x 13 in. print of a scene from Tarzan, (1) 10 x 12.5 in. proof title page from The Frazetta Pillow Book, and (1) ink fringe embellished personal note to Dave Winiewicz. Also includes a printer's proof of Dave Winiewicz The Frazetta Pillow Book, inscribed to Winiwiecz by Ellie Frazetta, "*To Dave, You have been part of our family for a long time. I pray for a lifetime. Thanks for all the help and may God Bless Us All. Love, Ellie*". All in vintage fine condition. **$300 - $500**

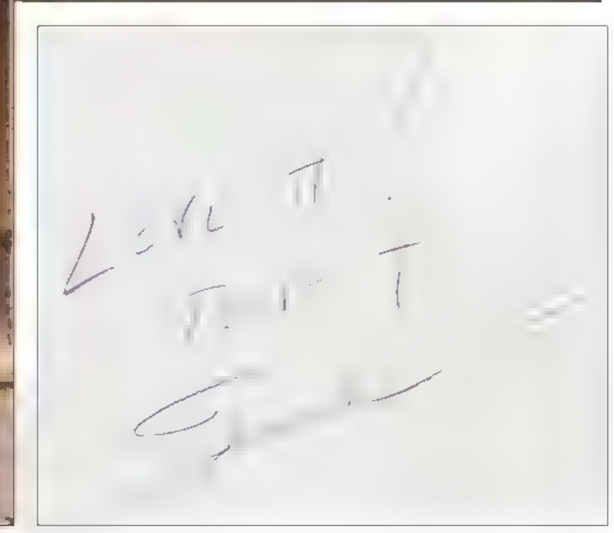












The following images represent only partial details of some artwork in this section of the catalog. Due to the sensitive and graphic adult nature and subject matter of the following (9) lots, 76 to 84, (only sections of some are illustrated) they will be available to view in their entirety only through in-person viewing by appointment in Los Angeles and New York. There will be no digital images made available. We highly encourage you to view these exceptional examples of some of Frazetta's finest personal works in person.

Here is an explanatory essay about these porno pieces. Most of my early visits to the Frazetta home were filled with delicious food, good smells, and warm hearts. That changed over the years and bitterness crept in. However, it is important not to sanitize this story because it highlights the importance of these works in Frank's mind. Truth must be honored. The origin of these pieces in my collection is a story that needs to be told. This was an ongoing battle between them. This is but one example. All these pages are exquisite examples from each storyline. Yes, they are explicit and vulgar, yet beautiful in their handling. All the other stories are intact except for these three pages. It places the owner in a strong bargaining position. Here is the short background story:

It was the middle of the afternoon and we had just finished lunch. Ellie had prepared some delicious peppers and eggs. Ellie is a marvelous cook and a very gracious hostess. I always looked forward to her meals with great appetite and enthusiasm. Ellie came in to pick up the plates. We retired to his studio. Frank gets up to fix some coffee. I was looking at Frank's porno stories. Frank has 3 pencil and watercolor porn stories that he shows to selected guests and close friends. They are partially incomplete. I have seen them multiple times. Frank always delights in asking, *"Dave, wanna take a look at the "good stuff?"* My answer is always, *"But of course!"*

In the midst of our quiet deliberation Ellie bursts into the studio triumphantly carrying her Bible. She begins to argue with Frank about the porn stories, *"I'm going to burn all those pages. They are against God and the Bible. When you die those stories will be burned. They will never be printed. They will never be seen. And that damn thing* [she points to the *Reign of Wizardry* oil on the wall] *the asses are too big. You need to change them; it's disgusting looking at that*". I was stunned by the vehement rage she had raised in such a short time. Two minutes before, she was washing dishes in the kitchen. Frank got very angry and his face flushed visibly. He picks up the sketchbook with one of the stories. *"These are MY stories. I like them and so does everyone else. They are some of my best work. Don't you EVER touch my stuff."* Frank then asks my opinion. Actually, he demanded my opinion. I tell Ellie that these stories need to be saved and published. They represent an important part of Frank's creativity and it shows a unique approach to man's subconscious. They are part of Frank's history, part of his vision. I told her that all artists do pornography. There is nothing wrong with it. The real sin is when this art is destroyed by stupid estate executors who don't understand the value of this type of art. I told her that Frank's porno stories were fun, joyous, and filled with beauty. They are a delight because sex is a delight. Ellie proceeds to tell me that we will both burn in hell. They are sinful and horrible and ugly. Ellie leaves after giving Frank a very nasty face and says, *"We'll see"*.

"It's irritating. These are my stories and they are good work. What's wrong with them? They should be printed. You are completely right. Why not? Everyone that sees them falls in love with them. You should see the reactions I get." I respond, *"Frank, these things are great. They need to be seen, to be presented properly as creative works. That's what they are. It would be a sin against art history if Ellie destroys these. They can't be destroyed. You can't let it happen, Frank. Hide them or make some kind of deal with the kids."*

Frank pauses to take a sip of coffee. He turns to look at me. He then offers to sell me one page from each story, *"This has to be just between us. I really mean it. Show these to no one while I am alive. This is just between us. After I'm dead you can sell them or print them. I don't care. Right now I just don't want Ellie finding out...ever. Give me those pages and I'll sign them.* He then gives me a look, a devilish look of triumph and anger. I told him that since he had the pencil in his hand, how about signing the pages. He agreed. These are the only signed pages from his porno stories. He inscribed two of the pages directly to me. He settled down after that. I took the pages and told Frank I would bring him cash on my next visit. He then repeated to me that this was private, just between us, no one else. No one. He was very adamant about total secrecy. He said Ellie would go crazy if she ever found out and he didn't want to deal with it. I gave him my word that no one would ever see those pages until he died. I kept my promise. It is a crime that these complete stories have never been published. I simply do not understand it. They represent an important element in the Frazetta universe. They are the key to understanding the man and his art.

part of lot 76

76. (Frazetta) Lookin' em' over (nudes and guys). (1992) Accomplished in pencil, pen and ink and watercolor on 10 x 13 in. artists' leaf. A soft-core porno watercolor that is simply exquisite in its inking and coloring. One of the best Frazetta female bottoms you'll ever see. Very provocative, indeed. The paper has some staining on the top and shows a little rippling in spots. Colors are full and rich with no fading. I was always careful with my originals to avoid light and humidity. These are American treasures and are worthy of the finest care and consideration. **$8,000 - $12,000**

77. (Frazetta) Pornographic Story page (Delivery Boy). (ca. 1970s) Accomplished in pencil, pen and ink and watercolor on 8 x 10.5 in. artists' leaf. This page from the Delivery Man story is a bit different. It involves a working college student who ends up with the best "tip" of his life. It was conceived as a commission for a magazine, but the project was abandoned. Frank only finished three pages from this story. Frazetta utilizes a different approach here. He is employing the ever present fantasies of the male and indulging his own imagination. Again, he is utilizing the male preoccupation with sex and the fantasies that naturally result. How often have we seen stories of students and seductive teachers, babysitters, strippers, etc. All these scenarios are the natural archetypes that inhabit the male imagination, the unconscious desires that lurk within. Frank presents these as natural and joyful, a positive expression of life and simple fun. The drawing is, of course, wonderfully expressive. Frank has that ability to invest his characters with great idiosyncratic animation and life. All parts of the Frazetta universe are linked by this living eroticized energy that inhabits everything he does. **$10,000 - $15,000**

78. (Frazetta) Hide n' Seek. (1992) Accomplished in pencil, pen and ink and watercolor on 7.5 x 7.5 in. artists' leaf. The last art deal I did with Frank. Frank called this one, "Frank and Dave hiding from Ellie." A whimsical study where Frank is just having some fun with an idea. Frazetta's ribald humor is clearly apparent! **$2,000 - $3,000**

79. (Frazetta) "TooLonga" clipped drawing. (1962) Accomplished in pencil, pen and ink and watercolor on 2.5 x 5 in. clipped artists' leaf. From the opening panel of the *TooLonga* porno story. In 1994 Alex Acevedo (from the Alexander Gallery in NYC) purchased the large 1962-1964 sketchbook from Frazetta. Part of that book included the famous porno story called *The Adventures of TooLonga*. It was a multiple-page story which Frank enjoyed showing to select friends and guests. The story is sensational...explicitly sexual, erotically charged, and beautifully drawn in pencil and delicate watercolor tints. Frank did not want the story sold with the book and he told Alex that he would remove the remaining pages (some were already loose from the book) before selling the bulk of the sketchbook. Alex said that he had to have a piece of that story or there would be no deal. Frazetta carefully clipped out the first panel of the story and removed the standing image of TooLonga (pictured). The remaining image shows a beautiful blonde answering the door and meeting TooLonga for the first time. Frank signed the nude image and gave it to Alex. After the deal was concluded and Alex left, the little watercolor image of TooLonga was on the table. Frank asked, *"I suppose you want that?"* Of course I do! Frank added a small signature and Frank told me to put it in my shirt pocket so that Ellie wouldn't see it. **$400 - $600**

80. (Frazetta) Pornographic Story page (TooLonga). (1960) Accomplished in pencil, pen and ink and watercolor on 11 x 13.5 in. artists' leaf. This is one page from an ambitious 10-page story. It is a funny story of a blonde and a black man, both highly sexed and up for anything at any time. Frank started this story for his own amusement and pleasure. He worked on it, of and on, for several years. It remains unfinished. Some of the pages only exist in a pencil state. He also used these complex drawing designs as a way to warm up his fingers and hands for other assignments. This work, in effect, initiated his flow of inspiration. It got his blood flowing. Each panel features intricate design and subtly blended colors. Rest assured there is genius in these panels. It really does represent some of Frazetta's best work and he was justifiably proud of the art. He would show it to select friends and would bring it out in the same way a connoisseur would delight a dinner party with a rare and fine wine. This is a page of wonderful whimsy and ribald delight. **$10,000 - $15,000**

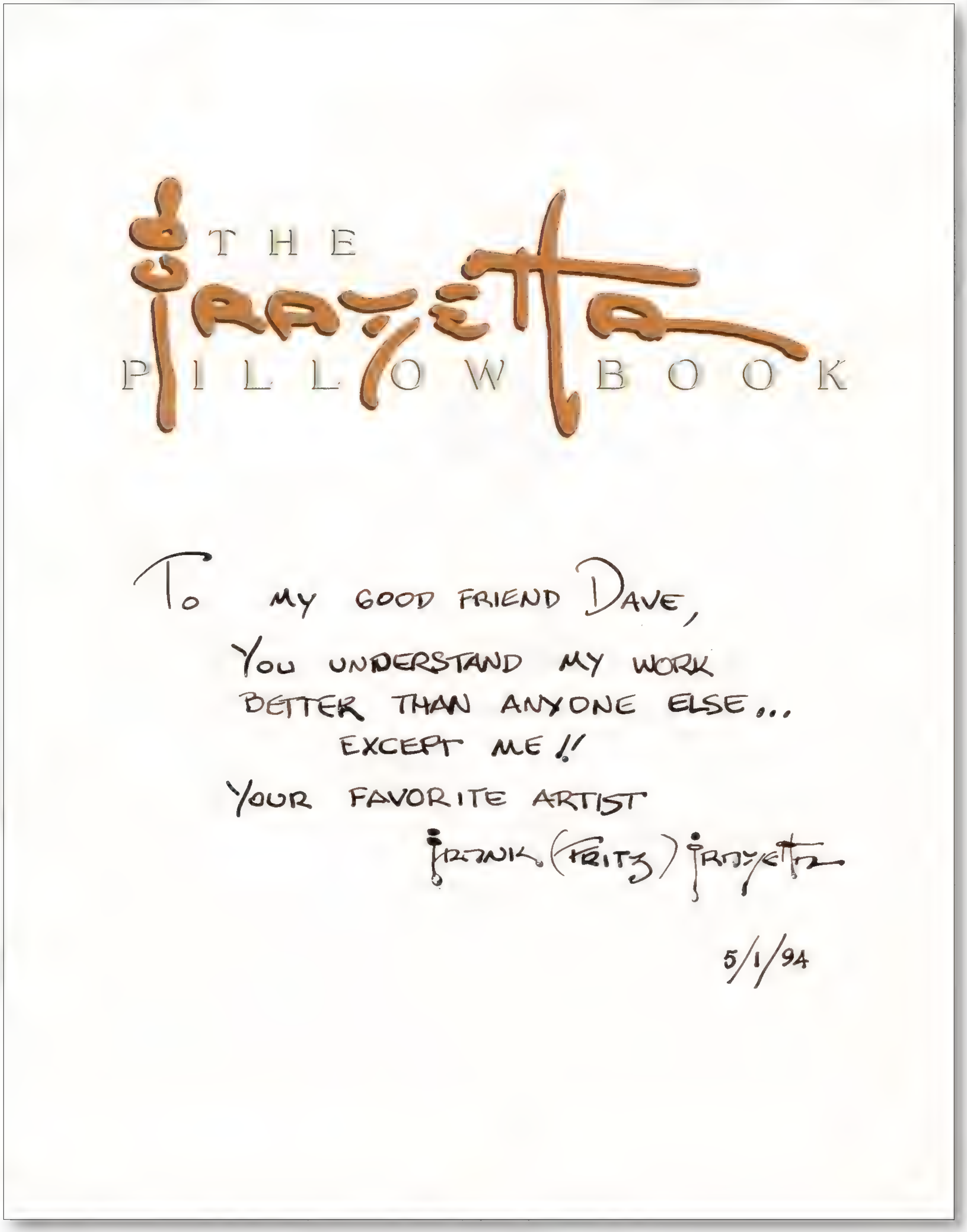
81. (Frazetta) Pornographic Story page (Blonde in Jungle). (1961) Accomplished in pencil, pen and ink and watercolor on 8.5 x 11 in. artists' leaf. Wonderfully wild eroticized energy burst from these panels. Is Frank racist? Not in the least. Nothing could be further from the truth. These pages are creations stemming from a different era, a different cultural sensibility, a different political atmosphere. As a matter of fact, Frank strongly identified with the stereotype of super-masculine black sexual energy. He had a lifelong fascination with black sexuality. We can find this same fascination in countless classic novels and movies. It is not new. Frank is not unique in this by any means. Frank, more so than anyone I have ever met, was consumed with the act of sex. For Frank it was the most natural part of life and the source of satisfaction and complete joy. It was without question one of the most important parts of his life. This should come as no surprise to any serious lover of Frazetta's art. All his art reflects this sexual preoccupation. It colors his art, enlivens it, and provides it with a genuine sense of life. It is what makes Frank special. In his pornography he is honoring the power of sex and the complete joy of sex. There is no oppression of any sort here, no power struggle, no degradation, nothing negative, just the delicious pleasure of mutual participation in sexual activity. One must appreciate the farcical and comedic elements in these pieces. It is filled with caricature and strong exaggeration. It is a celebration of life for Frank. Look at the blended colors, the vivacious lines, the wonderful characterizations...this is Frank at his best...an artist stepping back and enjoying his leisure and indulging his powers. What a gift he has given us! It is a masterpiece of movement and life. **$8,000 - $12,000**

82. (Frazetta) Nude Couple. (1962) Accomplished in pen and ink on 7.5 x 5 in. artists' leaf. A trimmed scene from a sketchbook containing some other porno pieces. Frank added a little color to the engorged penis for a little Frazetta effect. It also contains a bed design displaying a headboard and a man with large erection. This was a Frazetta sex toy fantasy. He did several studies for this idea. He did work on the bed but never got it to this final explicit stage of completion. **$400 - $600**

83. (Frazetta) Porno private study 1. (1970) Accomplished in pen and ink on 7 x 10 in. artists' leaf. Frank had a pornographic obsession with black men. Here he indulges that obsession. Most have never seen Frank's porno work. What a pity. It is some of his greatest work, without question. He delights in the frenzied fornications between black men and blondes. Again, we see Frank at his ribald best. **$800 - $1,200**

84. (Frazetta) Porno Private Study 2. (1970) Accomplished in pen and ink on 7 x 10 in. artists' leaf. Frank had a pornographic obsession with blacks. Here he indulges that obsession. Most have never seen Frank's porno work. What a pity. It is some of his greatest work, without question. He delights in the frenzied fornications between blacks and blondes. Frank at his ribald best. **$800 - $1,200**

Part of lot 75 on page 137.



Part of lot 75 on page 137.

Another Side of Frazetta

The incredible paintings of Frank Frazetta have brought him worldwide fame, legions of loyal fans, and scores of imitators. His darkly dramatic *Conan* oils and the equally powerful and erotic compositions for the works of Edgar Rice Burroughs have become the ultimate standards of excellence in the fantasy and adventure field. His unique vision and original style have expanded the audience for the fantasy genre and heavily influenced generations of later artists and movie directors.

Frazetta is also a remarkably versatile artist who is equally at home with pen and ink, pencil, sculpture, photography and watercolor. This volume presents yet another facet of Frazetta's versatility — a lighter, fanciful, often humorous side.

Frazetta's whimsical self emerges in these splendid, jewel-like watercolors (which span his entire career from the 1940s to the present). His themes range from funny animal to straight humor to the mildly erotic, from everyday scenes of children at play to magical fantasy worlds of nymphs, elves, gnarled trees and exotic mushrooms. The explosive energy found in his oils is here replaced by scenes of quiet charm, images of delicate suggestibility, and gentle reveries.

I have been privileged to see these originals; they are richly toned, hypnotic in effect, and visually ravishing. They glow with emotion, atmosphere and character. This is art that washes away the dust of daily life, refreshes the soul, and places a smile on our faces. This is the lighter, brighter side of Frazetta; his expression of the radical and profound joy contained in existence.

In these watercolors Frazetta explores the beauty of simple gestures: a look, a glance, a smile, a certain attitude or pose. Frazetta's brush dips directly into his imagination; the original energy of his inspiration is immediately conveyed via line and color without the diluting reliance on models, studies, swipes or photo reference. This is the essence of genuine creativity, a very rare gift which is never derivative, never repetitive, and never boring. These are the creations that are born from a powerful imagination at play, indulging his powers for his own amusement and the delight of his family.

Many of these are works of originality and finesse; their charm is unmatched. The compositions are gracefully executed, with elegance and magical expressiveness in a style that beguiles the viewer and whisks one to flights of delicious fancy. Intricate colorations and subtle, blended tints give emotional coloring to each distinctive scene. The sparkle and splendor of color is apparent in every composition. The expressiveness of color and its emotional impact is all part of Frazetta's mastery.

Another key ingredient in these watercolors is the Frazetta line (which is the envy of countless artists). Frazetta's line is almost superhuman in its delicacy and fluidity; it is always correct, elegant and pulsing with energy. The ink appears to dance on the surface of the paper; it is musical and rhythmic, never static. Frazetta's line evokes life and embodies beauty no matter what the subject matter. How he does it is a complete mystery.

When art does not go beyond surface appeal or fancy detail then what remains is at best decorative. No contact is made with the true imaginative forces underneath. Frazetta's line is born in those imaginative forces and, consequently, possesses the evocative magic that produces romance, adventure, and joyous fantasy.

Frazetta's forms and figure are never artificial or superficial; instead, they draw us in, seduce the eye, and provide lasting pleasure. As with all Frazetta's art, one is immediately impressed with the simple beauty of his creations, from the tiniest cluster of mushrooms to the voluptuous nymph. Frazetta's unique rhythm, harmony, and grace always produce a beautiful result. These little treasures reveal Frazetta at this lyrical best, and they represent a very important part of his artistic character is often overlooked.

Those who are close to Frazetta realize that this volume contains the real Frazetta, a man who delights in giving joy and cheer and gentle wonder. Frazetta is a wonderfully complex man: extremely intelligent, witty, competitive, articulate, highly sensitive, and a born raconteur.

Any artist's work is profoundly autobiographical; it reveals his vision, his insight, his soul. If an artist is dull, mediocre or uninspired, then those are the qualities that will emerge in his art. What goes into the art will ultimately be what comes out of the art. With Frazetta, what emerges is a man whose heart is bursting with life; he lives with great intensity and passion. It is not surprising that the most common theme found in all of Frazetta's art, from the slightest sketch to the most ambitious composition, is a sense of life.

This is the reason why Frazetta is appreciated throughout the world. No one transfers more life to paper or canvas than Frazetta; this is his magical gift. Life delights in life. Frazetta is able to communicate the vitality, energy, humor, mystery, and enchantment of life better than any other artist.

Through simple line and color, Frazetta fills a page with the explosive resonances of life itself. All his work is charged with this special quality, from animals to nudes to fairies to exotic vegetation. Everything is alive! The possibilities of life itself explode from his brush; Frazetta shows us what we have never seen and makes us believe it can be. The magic of art is that we can also share in the artist's gift; our imaginations respond to the creative power, power that Frazetta has in abundance.

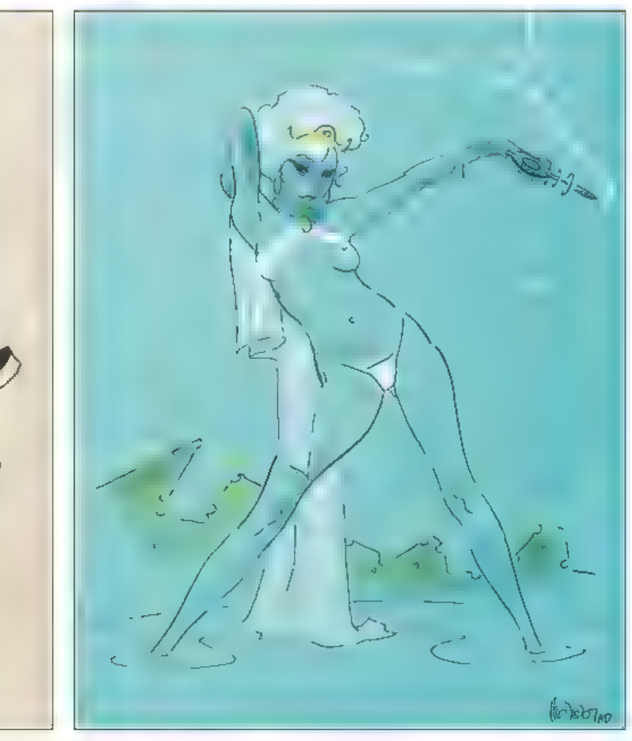
Frank Frazetta deserves to be celebrated, revered and cherished as a national treasure. For 50 years he has graced us with a long procession of distinctive, memorable images. An artist often strives for a lifetime to produce one lasting image (usually unsuccessfully); Frazetta does it routinely. This volume adds to that wealth of remarkable images. The art is timeless; its spirit of fantasy and gentle joy is equally timeless. Frazetta is a dreamer who caresses our eyes with pure enchantment.

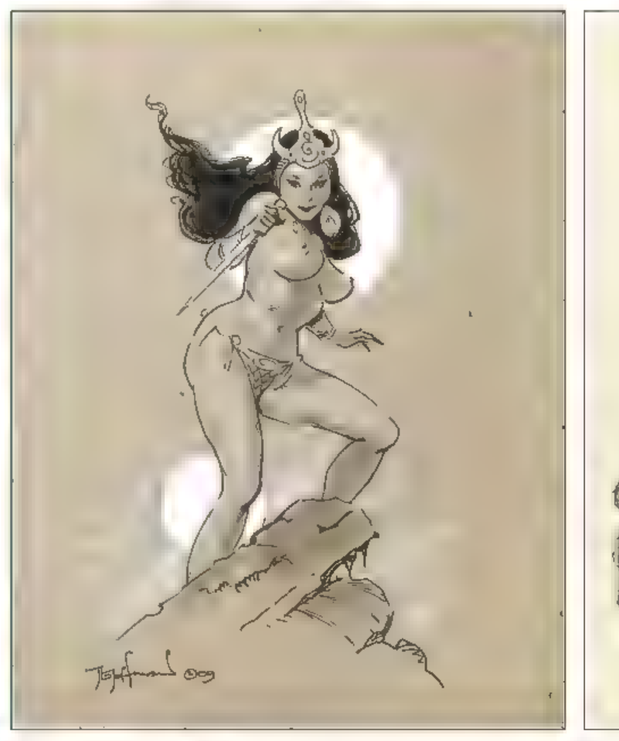
Welcome to the dreams of Frank Frazetta!

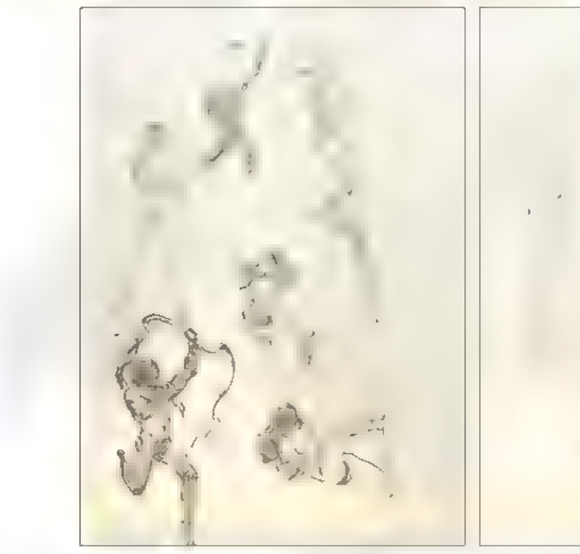
DocDave Winiewicz,
Amherst New York
1993

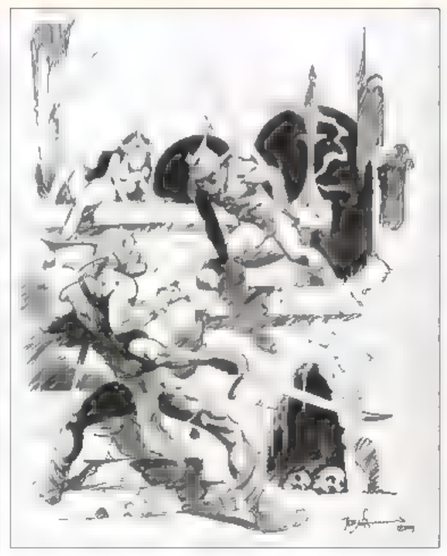
85. Collection of (28) Frazetta-style illustrations and sketches and (2) sketchbooks by Mike Hoffman. (ca. 2000s) Collection of (28) color and black and white illustrations accomplished in pencil, pen and ink, watercolor and acrylic on artists' leaves ranging in size from approx. 8.5 x 11 in. to 11 x 17 in. signed and dated below each image by artist Mike Hoffman. Includes a set of (2) 50+page hardbound sketchbooks filled with pencil sketches. With hand painted covers. Mike Hoffman has been working in the comic book, fantasy, and science-fiction fields for several decades. I consider him to be the hardest working man in the industry. His level of production has been nonstop since entering the field. He began as an artist very strongly influenced by Frazetta and has subsequently experimented with several approaches and styles looking for his perfect voice. This lot contains the crème de la crème from Mike's prime years. These drawings represent the raw talent and creative vision of an artist who dearly loves to draw. The sketchbooks are a joy and reveal the creative process that Mike utilizes. I have always admired his passion and his industry. **$400 - $600**

AGES ONCE WERE THAT ARE FOREVER LOST TO MAN
THEIR BONES, NOW A AND STONE LONG SINCE TURNED TO DUST
KING HAS A TIME OF BLOOD AND MONSTERS!

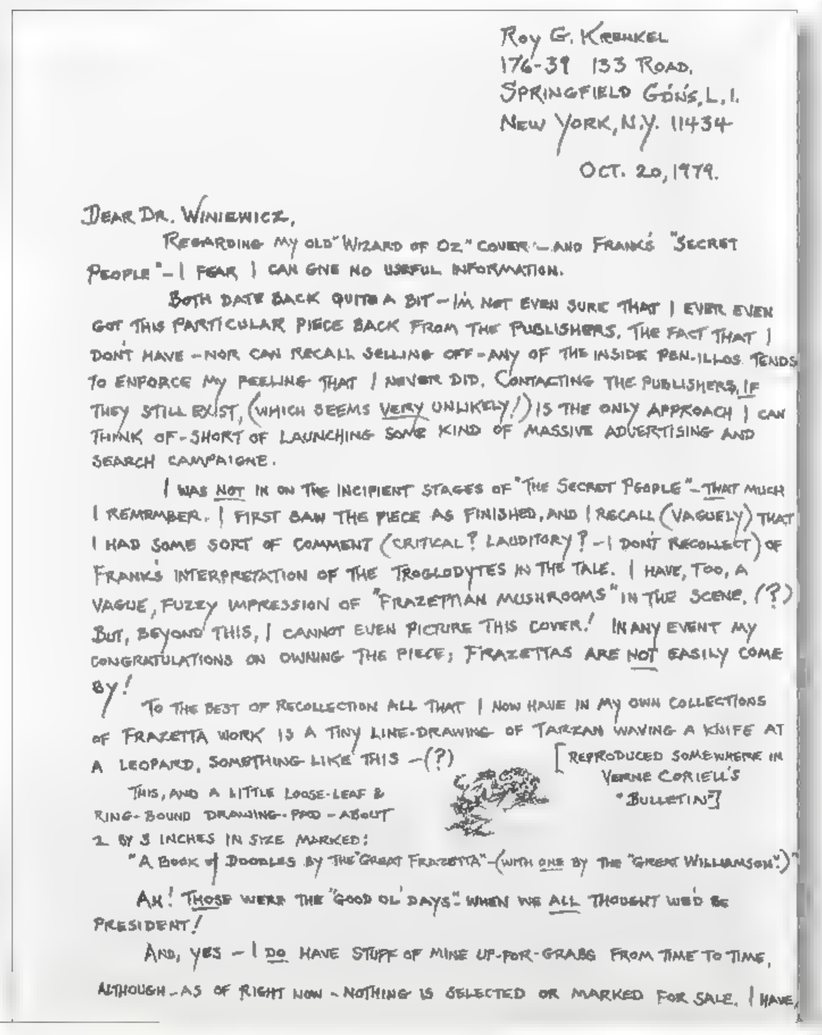








86. Doc Winiewicz (18) correspondence from artists including Carl Barks, Jack Kirby, Al Williamson and others. (1970s-1990s) Collection of (18) pieces of personal correspondence between DocDave Winiewicz and (3) Carl Barks, (2) Jack Kirby, (1) Roy Krenkel, (2) Avram Davidson on Fantasy and Science Fiction magazine stationery, (1) Hal Foster, (1) Jack Gaughan, (1) Mark Schultz, and postcards from (2) Michael Whelan, (2) Jim Steranko, (1) Al Williamson and (2) others. Some transmittal envelopes included. **$300 - $500**



Roy G. Krenkel
176-39 133 Road.
Springfield Gdns, L.I.
New York, N.Y. 11434

Oct. 20, 1979.

Dear Dr. Winiewicz,

Regarding my old "Wizard of Oz" cover — and Frank's "Secret People" — I fear I can give no useful information.

Both date back quite a bit — I'm not even sure that I ever even got this particular piece back from the publishers. The fact that I don't have — nor can recall selling off — any of the inside pen-illos tends to enforce my feeling that I never did. Contacting the publishers, if they still exist, (which seems very unlikely!) is the only approach I can think of — short of launching some kind of massive advertising and search campaigne.

I was Not in on the incipient stages of "The Secret People" — that much I remember. I first saw the piece as finished, and I recall (vaguely) that I had some sort of comment (critical? laudatory? — I don't recollect) of Frank's interpretation of the troglodytes in the tale. I have, too, a vague, fuzzy impression of "Frazettian mushrooms" in the scene. (?) But, beyond this, I cannot even picture this cover! In any event my congratulations on owning the piece; Frazettas are Not easily come by!

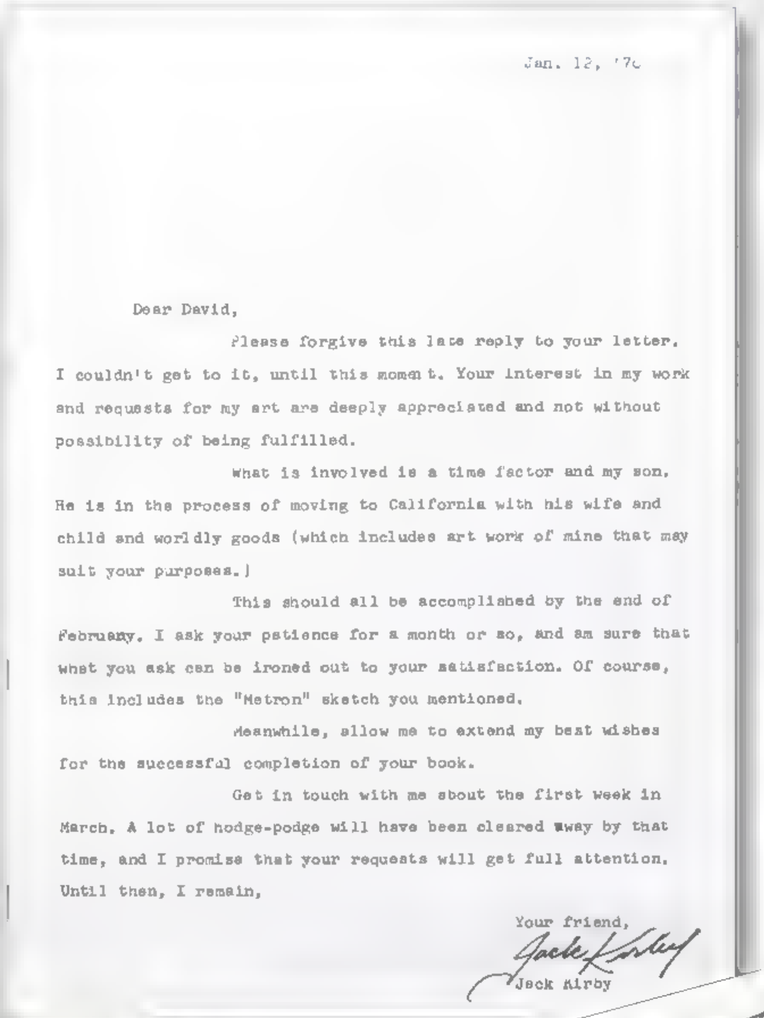
To the best of recollection all that I now have in my own collections of Frazetta work is a tiny line-drawing of Tarzan waving a knife at a leopard, something like this — (?)

[reproduced somewhere in Verne Coriell's "Bulletin"]

This, and a little loose-leaf & ring-bound drawing-pad — about 2 by 3 inches in size marked: "A Book of Doodles by the Great Frazetta" — (with one by the "Great Williamson.")

Ah! Those were the "good ol' days" when we All thought we'd be President!

And, yes — I Do have stuff of mine up-for-grabs from time to time, although — as of right now — nothing is selected or marked for sale. I have,



Jan. 12, '7c

Dear David,

Please forgive this late reply to your letter. I couldn't get to it, until this moment. Your interest in my work and requests for my art are deeply appreciated and not without possibility of being fulfilled.

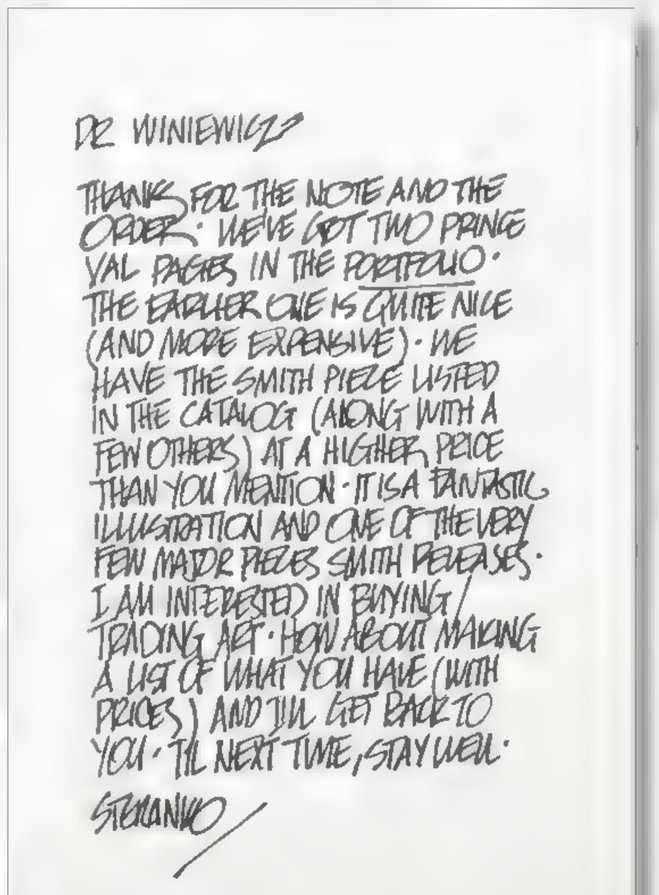
What is involved is a time factor and my son. He is in the process of moving to California with his wife and child and worldly goods (which includes art work of mine that may suit your purposes.)

This should all be accomplished by the end of February. I ask your patience for a month or so, and am sure that what you ask can be ironed out to your satisfaction. Of course, this includes the "Metron" sketch you mentioned.

Meanwhile, allow me to extend my best wishes for the successful completion of your book.

Get in touch with me about the first week in March. A lot of hodge-podge will have been cleared away by that time, and I promise that your requests will get full attention. Until then, I remain,

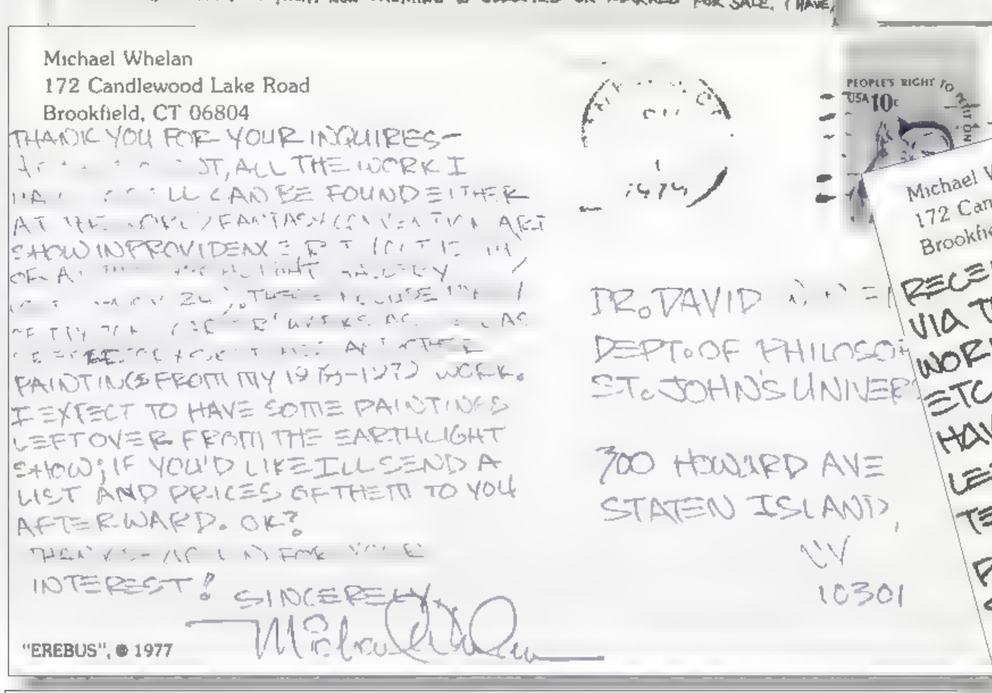
Your friend,
Jack Kirby
Jack Kirby



DR WINIEWICZ?

THANKS FOR THE NOTE AND THE ORDER. WE'VE GOT TWO PRINCE VAL PAGES IN THE PORTFOLIO. THE EARLIER ONE IS QUITE NICE (AND MORE EXPENSIVE). WE HAVE THE SMITH PIECE LISTED IN THE CATALOG (ALONG WITH A FEW OTHERS) AT A HIGHER PRICE THAN YOU MENTION. IT IS A FANTASTIC ILLUSTRATION AND ONE OF THE VERY FEW MAJOR PIECES SMITH RELEASES. I AM INTERESTED IN BUYING/TRADING ART. HOW ABOUT MAKING A LIST OF WHAT YOU HAVE (WITH PRICES) AND I'LL GET BACK TO YOU. TIL NEXT TIME, STAY WELL.

STEVANKO



Michael Whelan
172 Candlewood Lake Road
Brookfield, CT 06804

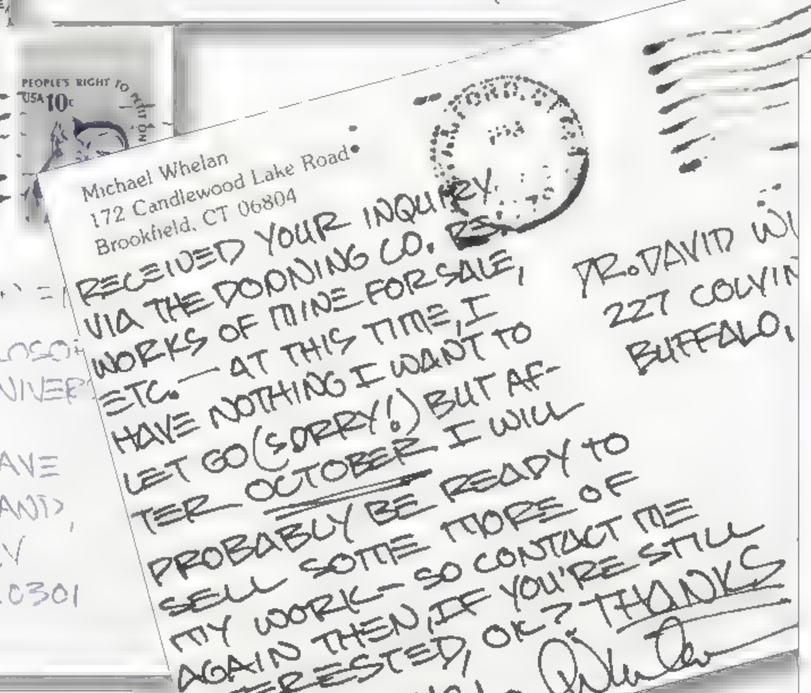
THANK YOU FOR YOUR INQUIRIES — [illegible] ST, ALL THE WORK I [illegible] CAN BE FOUND EITHER AT THE [illegible] FANTASY/CONVENTION ART SHOW IN PROVIDENCE [illegible] OR AT [illegible] PAINTINGS FROM MY 1976-1977 WORK. I EXPECT TO HAVE SOME PAINTINGS LEFTOVER FROM THE EARTHLIGHT SHOW; IF YOU'D LIKE I'LL SEND A LIST AND PRICES OF THEM TO YOU AFTERWARD. OK?

THANK-YOU AGAIN FOR YOUR INTEREST! SINCERELY,

"EREBUS", © 1977

IR. DAVID [illegible]
DEPT. OF PHILOSO[illegible]
ST. JOHN'S UNIVER[illegible]

300 HOWARD AVE
STATEN ISLAND,
NY
10301

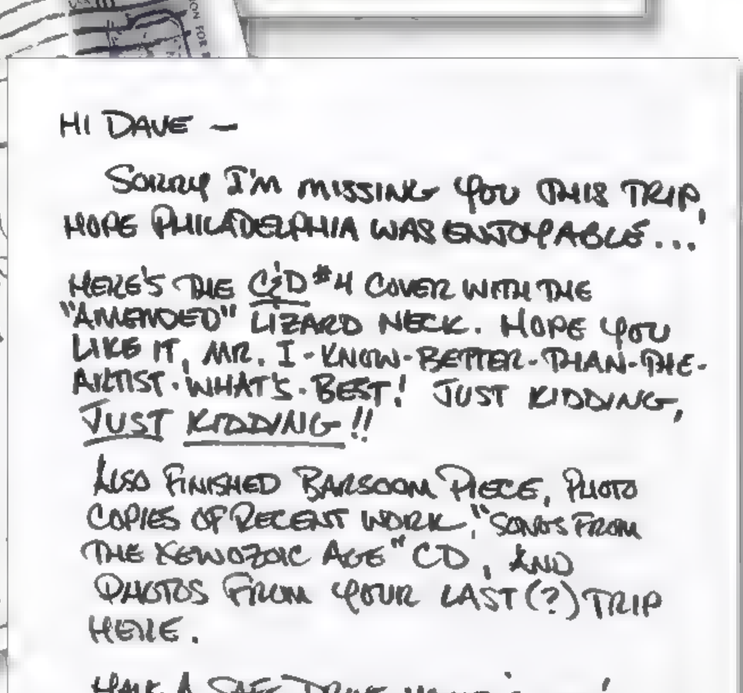


PEOPLE'S RIGHT TO [illegible] USA 10c

Michael Whelan
172 Candlewood Lake Road
Brookfield, CT 06804

RECEIVED YOUR INQUIRY VIA THE DOONING CO. RE: WORKS OF MINE FOR SALE, ETC. — AT THIS TIME, I HAVE NOTHING I WANT TO LET GO (SORRY!) BUT AFTER OCTOBER I WILL PROBABLY BE READY TO SELL SOME MORE OF MY WORK — SO CONTACT ME AGAIN THEN, IF YOU'RE STILL INTERESTED, OK? THANKS

IR. DAVID WI[illegible]
227 COLVIN
BUFFALO,



HI DAVE —

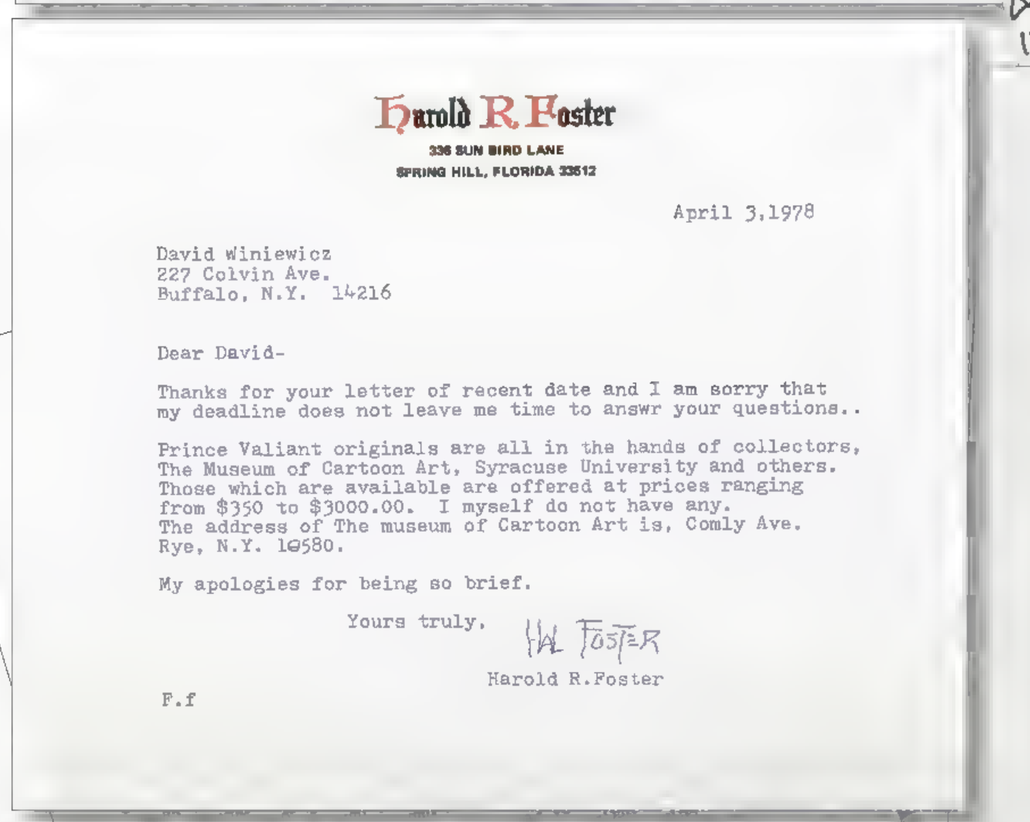
SORRY I'M MISSING YOU THIS TRIP, HOPE PHILADELPHIA WAS ENJOYABLE...

HERE'S THE C'D #4 COVER WITH THE "AMENDED" LIZARD NECK. HOPE YOU LIKE IT, MR. I-KNOW-BETTER-THAN-THE-ARTIST. WHAT'S-BEST! JUST KIDDING, JUST KIDDING!!

ALSO FINISHED BARSOOM PIECE, PHOTO COPIES OF RECENT WORK, "SONGS FROM THE KENOZOIC AGE" CD, AND PHOTOS FROM YOUR LAST (?) TRIP HERE.

HAVE A SAFE DRIVE HOME & LET'S TALK SOON!

BEST!
MARK
9/27/94



Harold R. Foster
336 SUN BIRD LANE
SPRING HILL, FLORIDA 33512

April 3, 1978

David Winiewicz
227 Colvin Ave.
Buffalo, N.Y. 14216

Dear David-

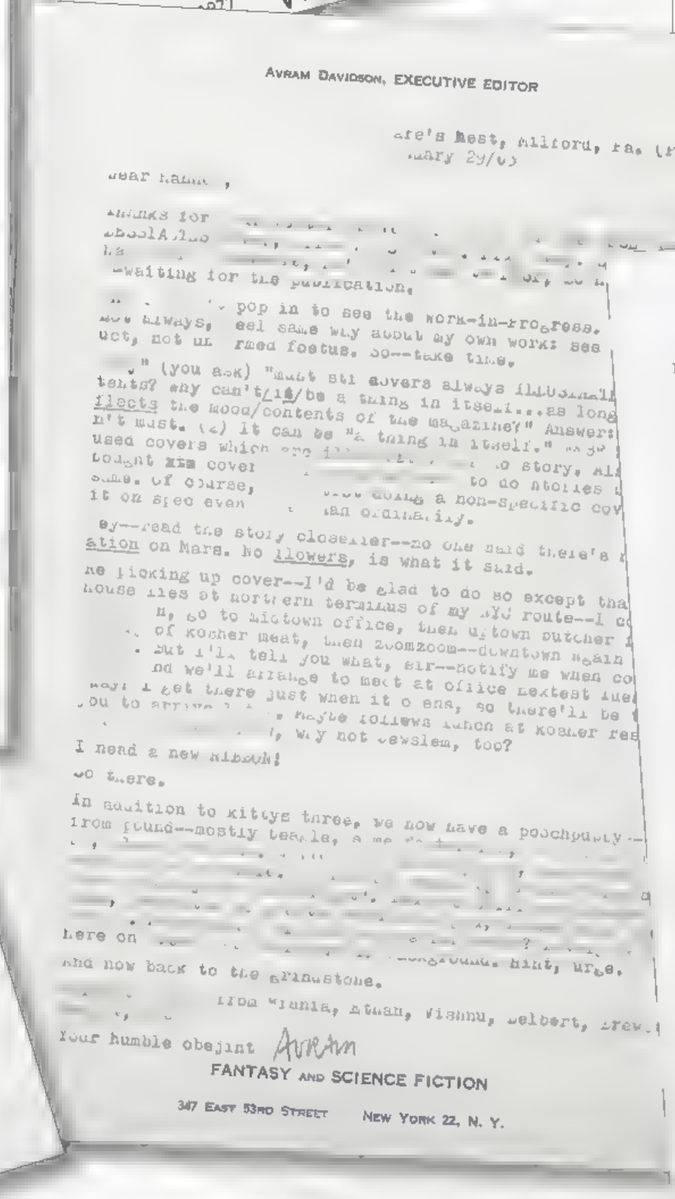
Thanks for your letter of recent date and I am sorry that my deadline does not leave me time to answr your questions..

Prince Valiant originals are all in the hands of collectors, The Museum of Cartoon Art, Syracuse University and others. Those which are available are offered at prices ranging from $350 to $3000.00. I myself do not have any. The address of The museum of Cartoon Art is, Comly Ave. Rye, N.Y. 10580.

My apologies for being so brief.

Yours truly,
HAL FOSTER
Harold R. Foster

F.f



AVRAM DAVIDSON, EXECUTIVE EDITOR

[illegible]'s Nest, Milford, Pa. (PO8 416)
[illegible]uary 29/63

Dear Hank,

Thanks for [illegible]
[illegible]
[illegible]
-waiting for the publication.

[illegible] pop in to see the work-in-progress. [illegible] always, feel same way about my own work: see [illegible]uct, not un[illegible]rmed foetus. So--take time.

[illegible]" (you ask) "must all covers always illustrate [illegible]tents? why can't it be a thing in itself...as long [illegible]flects the mood/contents of the magazine?" Answers: [illegible]n't must. (2) It can be "a thing in itself." [illegible] used covers which are [illegible] story. All [illegible]ought the cover [illegible] to do stories [illegible] same. Of course, [illegible] would a non-specific cov[illegible] it on spec even [illegible]an ordinary.

[illegible]ey--read the story closer--no one said there's [illegible]ation on Mars. No flowers, is what it said.

[illegible]e picking up cover--I'd be glad to do so except tha[illegible] house lies at northern terminus of my NYC route--I [illegible]n, go to Midtown office, then uptown butcher [illegible] of kosher meat, then zoomzoom--downtown again [illegible]. But I'll tell you what, sir--notify me when co[illegible]nd we'll arrange to meet at office nextest [illegible] may: I get there just when it o[illegible]ena, so there'll be [illegible] you to arrive [illegible] maybe follows lunch at kosher re[illegible], why not newsiem, too?

I need a new ribbon!

So there.

In addition to kittye three, we now have a poochpunky--[illegible]from pound--mostly terrie, a[illegible]

[illegible]

Here on [illegible]

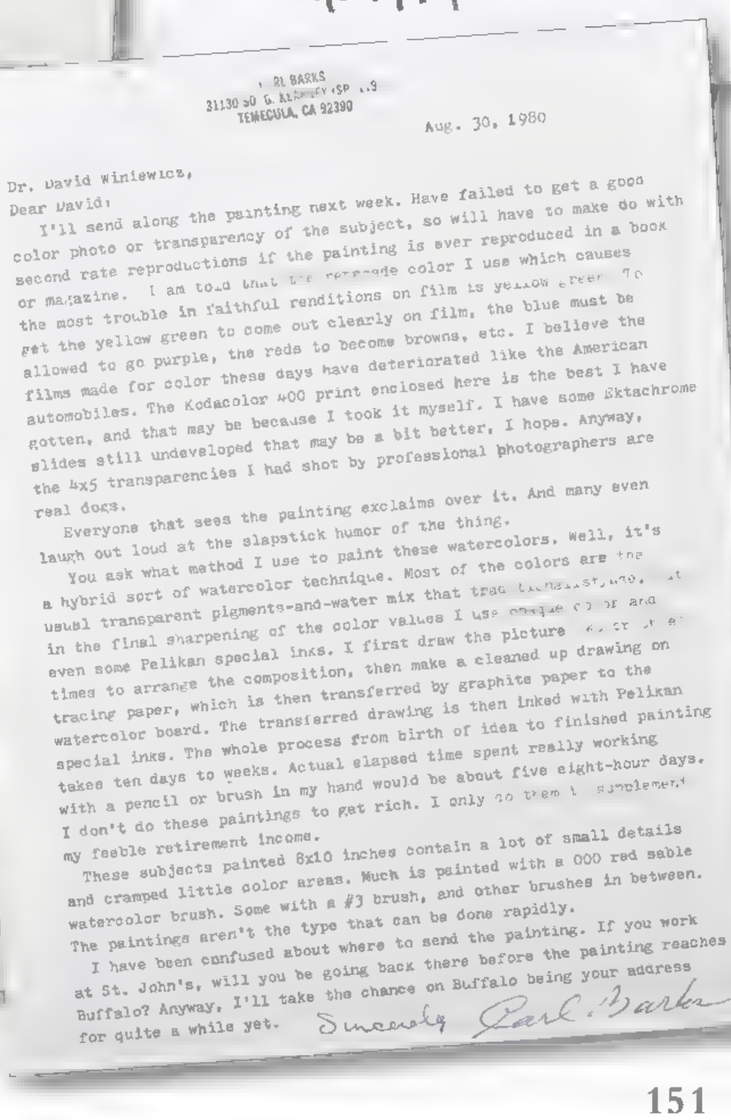
And now back to the grindstone.

[illegible] from Krishna, Ahman, Vishnu, Delbert, Drew [illegible]

Your humble obejint Avrahm

FANTASY AND SCIENCE FICTION

347 EAST 53RD STREET NEW YORK 22, N. Y.



CARL BARKS
31130 SO. COAST HWY. #9
TEMECULA, CA 92390

Aug. 30, 1980

Dr. David Winiewicz,

Dear David:

I'll send along the painting next week. Have failed to get a good color photo or transparency of the subject, so will have to make do with second rate reproductions if the painting is ever reproduced in a book or magazine. I am told that the rectangle color I use which causes the most trouble in faithful renditions on film is yellow green. To get the yellow green to come out clearly on film, the blue must be allowed to go purple, the reds to become browns, etc. I believe the films made for color these days have deteriorated like the American automobiles. The Kodacolor 400 print enclosed here is the best I have gotten, and that may be because I took it myself. I have some Ektachrome slides still undeveloped that may be a bit better, I hope. Anyway, the 4x5 transparencies I had shot by professional photographers are real dogs.

Everyone that sees the painting exclaims over it. And many even laugh out loud at the slapstick humor of the thing.

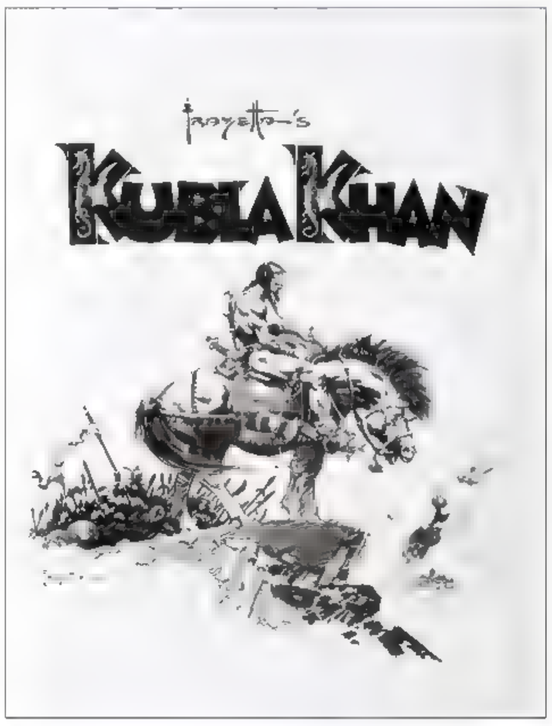
You ask what method I use to paint these watercolors. Well, it's a hybrid sort of watercolor technique. Most of the colors are the usual transparent pigments-and-water mix that [illegible] in the final sharpening of the color values I use [illegible] even some Pelikan special inks. I first draw the picture [illegible] times to arrange the composition, then make a cleaned up drawing on tracing paper, which is then transferred by graphite paper to the watercolor board. The transferred drawing is then inked with Pelikan special inks. The whole process from birth of idea to finished painting takes ten days to weeks. Actual elapsed time spent really working with a pencil or brush in my hand would be about five eight-hour days. I don't do these paintings to get rich. I only do them [illegible] my feeble retirement income.

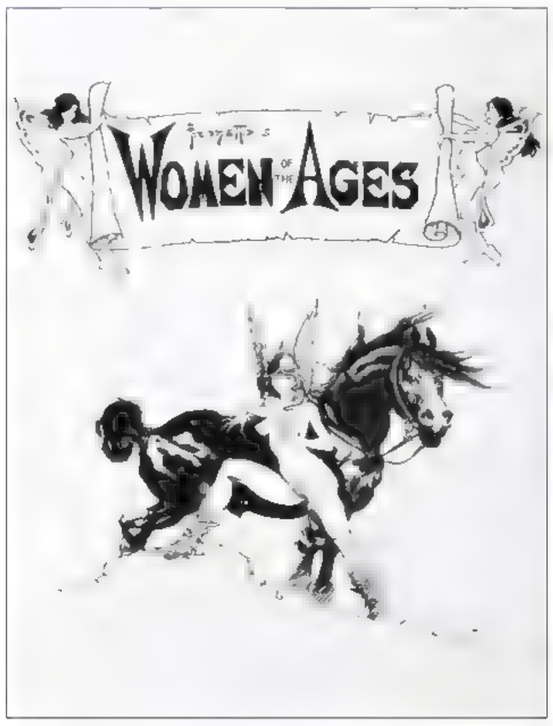
These subjects painted 8x10 inches contain a lot of small details and cramped little color areas. Much is painted with a 000 red sable watercolor brush. Some with a #3 brush, and other brushes in between. The paintings aren't the type that can be done rapidly.

I have been confused about where to send the painting. If you work at St. John's, will you be going back there before the painting reaches Buffalo? Anyway, I'll take the chance on Buffalo being your address for quite a while yet.

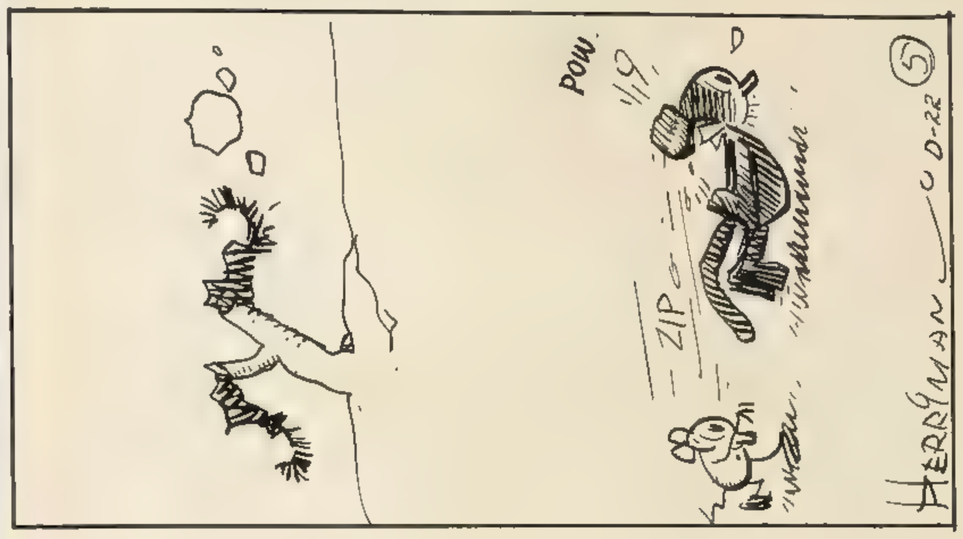
Sincerely, Carl Barks

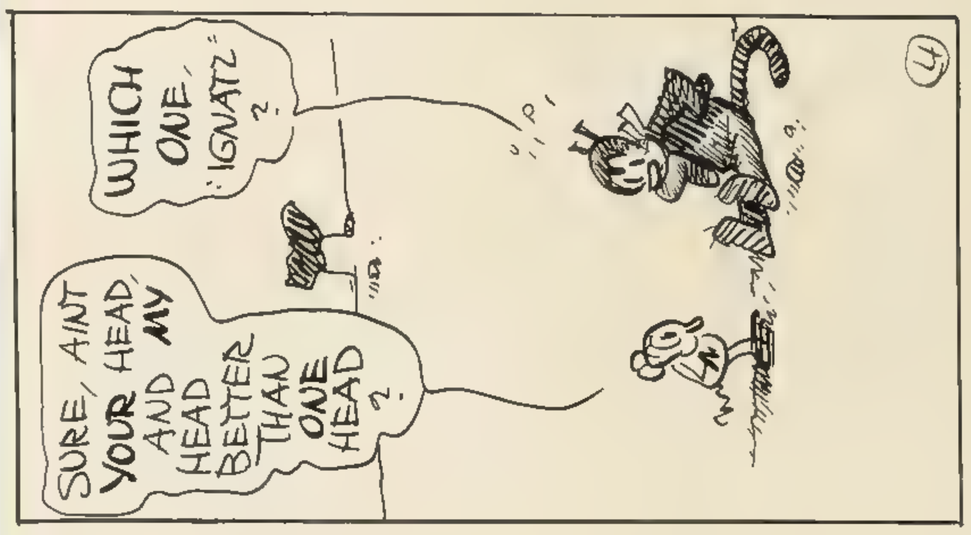
87. Collection of (3) signed Frank Frazetta portfolios. (ca. 1970s) Collection of (3) Frazetta signed portfolios. Including (1) Women of the Ages with 6-prints, (1) Kubla Khan with 5-prints, and (1) Lord of the Rings with 6-prints. All portfolios hand numbered and signed in pencil or pen by Frank Frazetta. In virtually unhandled fine condition. **$200 - $300**

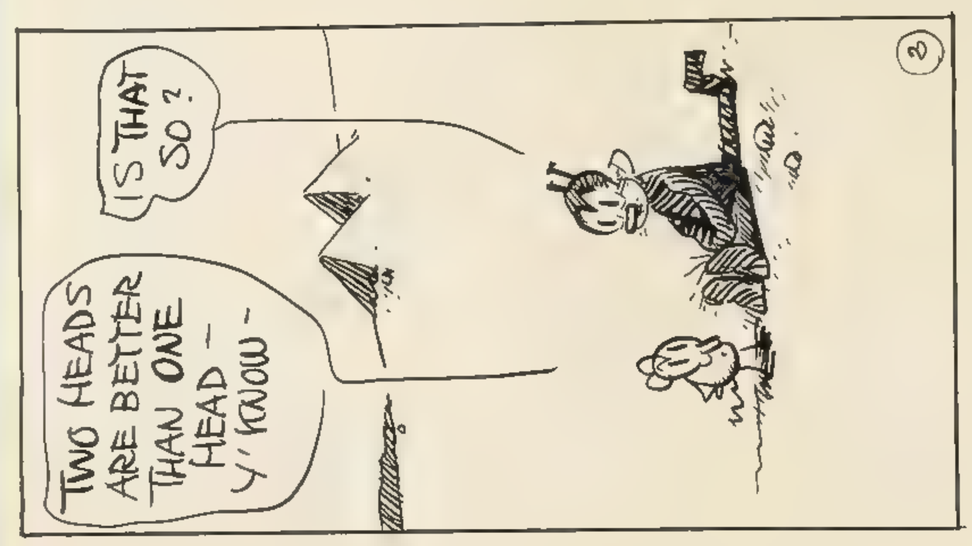


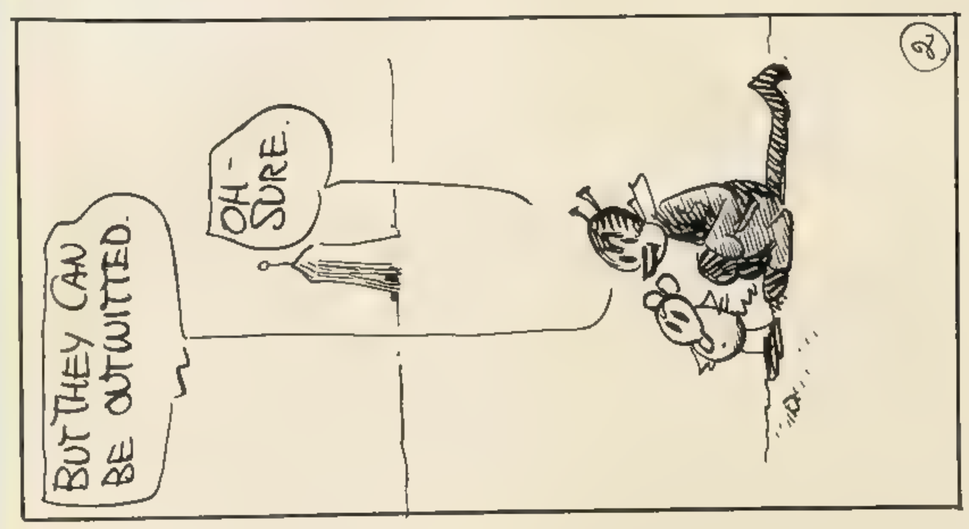


88. George Herriman "Krazy Kat" daily. (1917) Accomplished in pen and ink on 7 x 21 in. artists' leaf. Simple, with changing backgrounds and the obligatory brick. A masterwork daily example from the genius of Herriman. Impossible to find a better example. **$2,000 - $3,000**









89. Roy Krenkel "Dian of Pellucidar". (1962) Accomplished in colored pencil on 10 x 12 in. artists' leaf. This piece is the original art that got Roy hired at ACE paperbacks in 1962. Wollheim wanted an example of a St. John-style illustration. Roy drew this. Wollheim loved it and offered Roy the job. Roy got Frank on board and the rest, as they say, is history. Historically significant and a damn fine drawing in its own right. Roy sold it to Capt. George in Toronto (of the vast Whiz-Bang organization), a legendary early publisher of fanzines and bootlegs. He was a seminal person in early fandom. I saw the piece on the wall of his shop in Toronto while attending graduate school. Capt George told me the story and I confirmed it with Krenkel. If this particular set of circumstances had not come together, then what would have happened to Frank's career? Interesting to ponder. **$1,000 - $2,000**

90. Roy Krenkel "Prince of Peril". (1962) Accomplished in watercolor on 5.75 x 8.5 in. artists' leaf. I bought this from Russ Cochran in 1974 at a NY Con. It is the finest color study I've ever seen by Roy. Nothing comes close to it. This piece embodies the mind of Krenkel more than any other piece I have ever seen. Pure fantasy, pure heroism. **$1,000 - $2,000**

91. Roy Krenkel Fatty. (ca. 1960s) Accomplished in pen and ink on 5 x 7 in. artists' leaf. Classic sketch of a "Fatty" from the pen of Roy Krenkel. Vintage piece that dates from early 60s. **$200 - $300**

92. Roy Krenkel Lion. (ca. 1960s) Accomplished in colored pencil on 7 x 8 in. artists' leaf. **$800 - $1,200**

93. Dick Calkins "Buck Rogers" letter and colored inked drawing of "Buck". (1937) Accomplished in pen, ink and gouache on 8.5 x 11 in. artists' leaf. Color images are virtually unknown from this period. Very rare, indeed! A little light staining in a few areas. **$400 - $600**

Dick Calkins
11 North Wacker Drive
Chicago, Ill.

BUCK ROGERS
IN THE TWENTY-FIFTH CENTURY

July 1,1937

Mrs. Anna White,
Presbyterian Hospital,
W. Philadelphia,Pa.

Dear Mrs. White,

In reply to your request for an autographed photograph,am sorry to say that I have none available at the present time .It is rather difficult to find a camera that can withstand the terrific impact of my facial contour without having its lens shattered .

However,I am glad to sketch you a picture of Buck Rogers on this letter,and sincerely hope that you will soon be out of the hospital and back in circulation.I know it is no fun to be laid up, and wish I could send you one of Buck's special 25th Century Healing Rays . Unfortunately,our supply of these rays has been sent to the Planet Mercury,to take care of a sudden outbreak of measles,and the Mercurians are notoriously slow in their actions,so it will probably be centuries before we get them back again .

On second thought,instead of sketching a picture,I think you would prefer an original strip which has appeared in the Bulletin .

* This is just as I send it to the engravers,who make a 'cut' of it by photographing it on zinc . Through various processes it is then reproduced in the newspapers throughout the country .

With best wishes and hoping for your early recovery,I remain,

Yours sincerely,

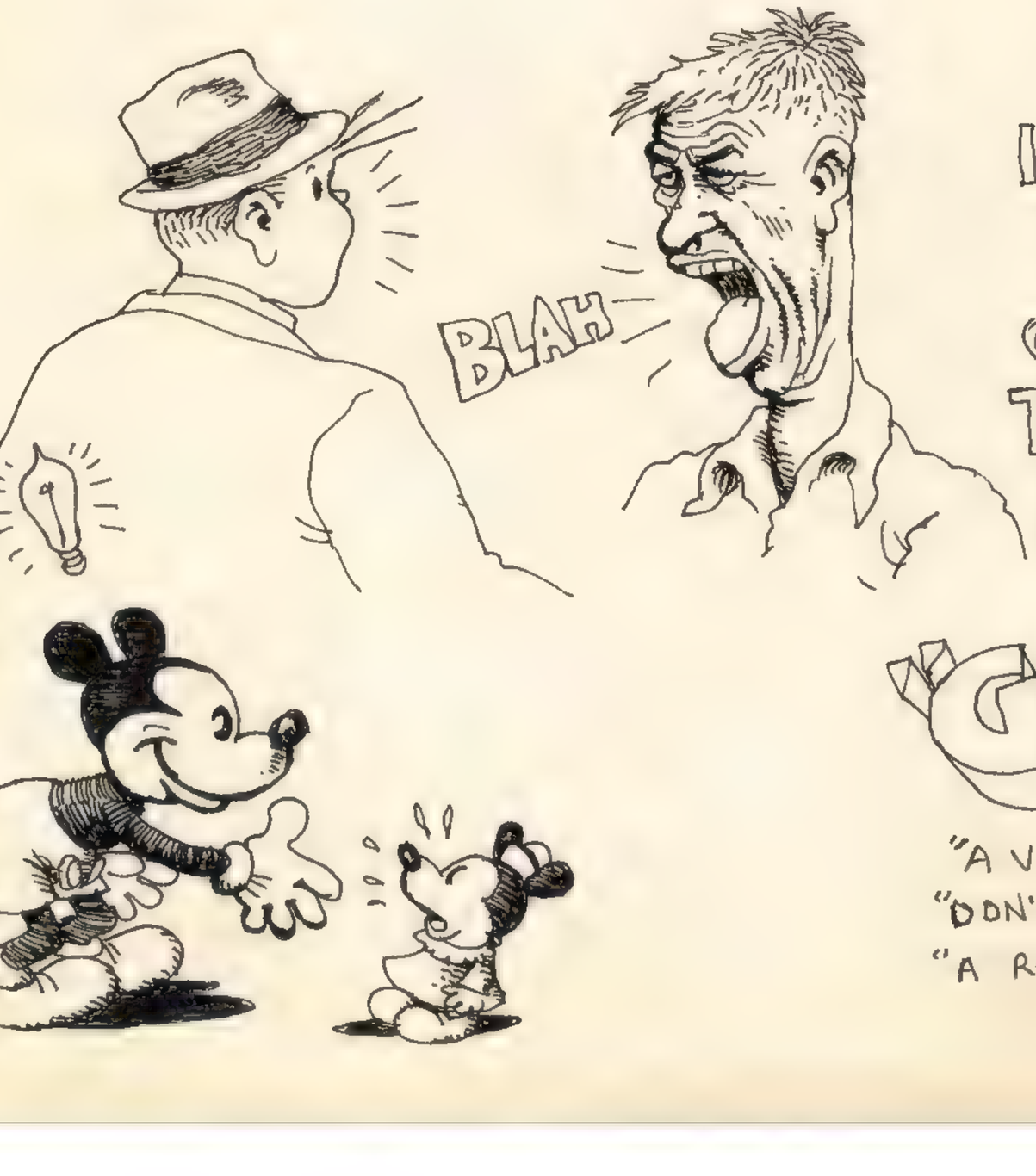
Dick Calkins

* But of course we do not color the strips.This is extra special .

94. Robert Crumb sketch sheet. (1966) Accomplished in pen and ink on 8 x 10 in. artists' leaf (front and back). One of the earliest Mr. Natural images, self-portrait, Mickey Mouse, and nonstop Crumb zaniness make this an exceptional sketch page from just the right period. **$2,000 - $3,000**

ASK OUR SATISFIED CUSTOMERS!
THEY KNOW!
and they recommend it enthusiastically!
LISTEN MAN, IT WORKS
LITTLE SHIRLEY GOODVIBES
HER FOLKS, MR. & MRS. GOODVIBES

Mr. Natural's Summer Job



The United International Brotherhood of Goof-Offs, Time-wasters and Fidgeters presents

"GET LAID"

"A VALUABLE EXPERIENCE!" – N.Y. TIMES
"DON'T MISS IT!" – PHILADELPHIA BULLETIN
"A REAL TREAT!" – CHICAGO TRIBUNE

95. Hal Foster "Tarzan" 1-8-33 Egyptian Sequence. Accomplished in pen and ink on 21 x 27 in. artists' leaf. The "Egyptian Sequence" is the greatest adventure comic strip storyline of all time. Any example from the 1932-34 period is superb. My love of Foster's Tarzan continues to grow each and every year. Foster Tarzan is the very ultimate in artistic sophistication. Properly appreciating this strip really does separate the men from the boys, aesthetically speaking. Frazetta and Williamson were my teachers in that regard. This page was professionally conserved by *Alvarez Conservation* in NYC. Stains were removed and a tear was mended.

"Foster is the father of us all." Jose- Luis Salinas, artist of the Cisco Kid.

The very first time I walked into the studio of Al Williamson I went to his drawing board. There was a beautiful Warren page that he was inking. On the floor next to his chair was a beaten-up comic book, heavily used and soiled.

"What's that, Al?"
"Oh, that's the Bible."
"The Bible!"
"Yes, that book answers all my questions. If I have a problem, that's the first place I go. All the answers are there."

The comic book Al was talking about was the *Tarzan Single Series #20* book that contains reprints of Hal Foster's *Tarzan* pages from the early 1930s. The influence of Hal Foster simply cannot be calculated. Every master of the field and every wannabe artist swiped constantly from Foster. He was the number one resource.

And yet, in our field, Foster's *Tarzan* is underappreciated and wildly undervalued by the wider audience. There are 2 reasons. One is that most people have rarely seen top-quality Foster *Tarzan* originals. Secondly, most of them were in deplorable condition because of mistreatment and improper storage. Most of the extant Tarzan originals came from 2 sources...George Roussos and Fred Ray. Both artists had large caches of these pages obtained directly from Foster and they gradually let them go into the art marketplace. Several collectors (in particular, myself, Russ Cochran, and Jack Gilbert) spent thousands of dollars to restore these treasures and save them for posterity. I had a dozen pages restored, including a fabulous 3-page dinosaur sequence for Al Williamson from 1932. The famous "Egyptian sequence" of pages from 1932-34 might be the finest strip art adventure ever drawn and certainly the most influential. Even the great Alex Raymond "borrowed" many motifs from Foster for use in his Flash Gordon strip. Note the gestures of Tarzan throughout the page. This was something new. His handling of the human form was fresh and experimental. The page, *The Miracle*, continues the furious action. Note the sophistication of the layout. The top banner showcases the two protagonists and foreshadows the content. The portrait of Tarzan on the top is sensational and captures the rugged good looks of the ape-man. Foster confided to Al Williamson that he borrowed the look of Tarzan from the old Buck Jones cowboy serials. Foster changes his vantage points from close-up to cinematic panoramas. The art is beautifully drawn and the historical details give a special atmosphere. Remember that this is really the birth of the adventure strip. Foster was creating from whole cloth. You can feel his juices being poured into the drama and cliffhanger endings. His compositional designs and storytelling are simply first rate. If you don't "get" Tarzan by Foster, then you need to deepen your grasp of real art. Every page from this sequence is a great American treasure. Frazetta was equally fanatical about Foster. In the late forties he pursued George Roussos to get some Tarzan originals. Both he and Al wanted them desperately. Frank knew "the good stuff" at a very early age. Frank ultimately received 4 pages, all from the Egyptian sequence. If you look at this page carefully you can see the elements that would stay with Frazetta for his entire career. The upfront action, , the gravitas and authenticity of the settings and story; all these things defined the later Frazetta. I was fortunate to learn about Foster at the feet of men like Al and Frank. What an education that was! **$4,000 - $6,000**

(c) Edgar Rice Burroughs, Inc. -- Produced by Famous Books and Plays
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Tarzan

by EDGAR RICE BURROUGHS

THE MIRACLE

AS TARZAN LED THE APES UP THE STAIRCASE TO ATTACK THE EGYPTIANS.....

TUTAMKEN, THE MONKEY-MAN, STOOD ALONE IN THEIR PATHWAY, SCREAMING.

BACK OF HIM WERE THE SOLDIERS WITH THEIR SPEARS READY TO REPEL THE ATTACK.

THE PHARAOH ROSE FROM HIS THRONE IN PANIC, PREPARED TO FLEE.

VON HARBEN, KNOCKED OVER IN THE ONRUSH OF THE APES, HAD FALLEN HELPLESS ON THE STAIRCASE.

BUT AS TARZAN REACHED TUTAMKEN, THE MONKEY-MAN SHOUTED IN THE LANGUAGE OF THE APES, "KAGODA!", MEANING "I SURRENDER!"

TUTAMKEN THEN RUSHED TOWARD THE THRONE. "A MIRACLE HAS HAPPENED, OH PHARAOH!" HE CRIED. "THE SOUL OF THOTH, GOD OF THE APES, HAS ENTERED INTO THIS MAN IN THE LEOPARD SKIN SO THAT HE CAN TALK THE LANGUAGE OF THE APES AND THE APES HAIL HIM AS KING! ALL EXCEPT PHARAOH, WHO IS EQUAL TO THE GODS, MUST BOW BEFORE HIM AND WORSHIP HIM!"

AS TUTAMKEN AND TARZAN ADVANCED UP THE STAIRCASE TOWARD PHARAOH'S THRONE, THE HIGH PRIEST HALTED THEM. "IF THIS MAN IS HOLY," HE SAID, "THE GODS WILL TELL US. WE WILL TAKE HIM TO THE TEMPLE".

IN THE VESTIBULE OF THE TEMPLE, THE HIGH PRIEST BURNED INCENSE BEFORE THE GREAT STATUE OF ISIS.

1/8

THEN HE LED TARZAN INTO A DARK CORRIDOR AT THE END OF WHICH A FIRE WAS BURNING IN A HUGE KETTLE.

HE SEIZED A GREAT LADLE, TOOK THE BOILING PITCH FROM THE KETTLE AND HELD IT OVER TARZAN'S HEAD. "SO WILL YOU PERISH IF YOU BETRAY THE SECRETS OF THE TEMPLE!" HE CRIED.

NEXT WEEK: *THE PHARAOH'S DAUGHTER*

96. John Caldwell gag illustration National Lampoon. (Unknown Date) Accomplished in pen and ink on 8 x 11 in. artists' leaf. One of his most bizarre and quintessential images. A few stains on the surface. **$200 - $300**

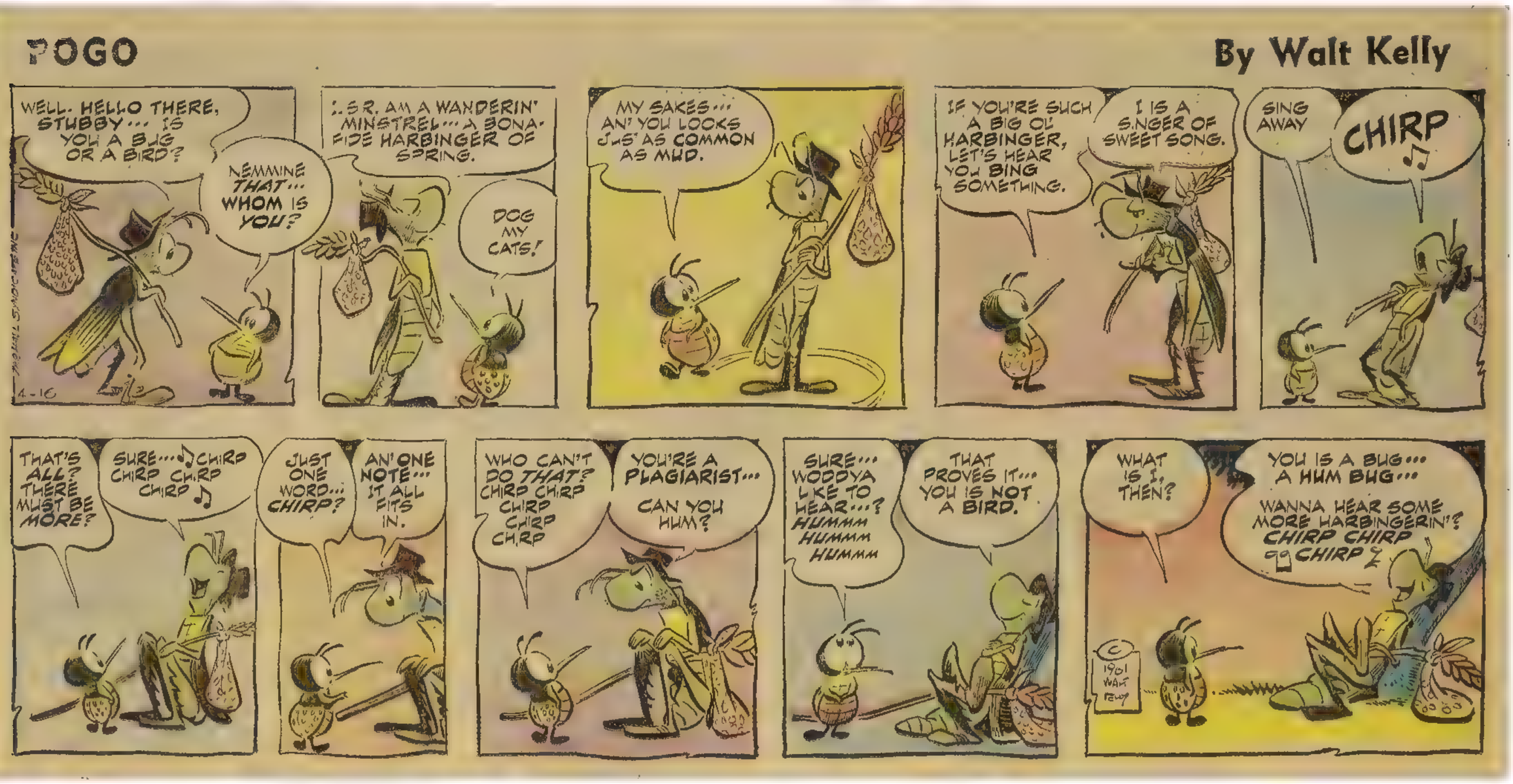
11/6.
·FOR DICK WILLIAMS,
A SPLENDID FLAKY PERSON!
JOHN CALDWELL
Leo
CALDWELL
EVERYBODY BACK! THIS MAN'S SWALLOWED HIS NOSE! DON'T PANIC, IM A SHEET METAL WORKER! SOMEONE BRING ME A PAIL OF WATER AND A CATCHER'S MITT!

97. Jim Holdaway "Modesty Blaise" daily #607. (ca. 1964) Accomplished in pen and ink on 7 x 21 in. artists' leaf. Explosively inked. One of the greatest examples I have ever seen. Tremendously undervalued. **$200 - $300**

607
HIGH-PRESSURE JETS FROM TWO HOSES SMASH INTO THE GROUP WITH SHATTERING FORCE
AS THE SPOTLIGHTS PICK OUT CHARD AND HIS MEN, THERE COMES A SECOND SHRILL BLAST OF THE WHISTLE . . .
MODESTY BLAISE
by PETER O'DONNELL

98. Walt Kelly "Pogo" Sunday, 4/16/61 (rare insects-only page). Accomplished in pen and ink on 17 x 26 in. artists' leaf. I have never seen a better example in over 40 years of collecting. **$400 - $600**

POGO
GIVE ME A WIDE OPEN ROAD.
A WIDE OPEN LANE TO THAT BULLY LAND WHICH IS OUT BEYOND THE RAINBOW AND FULLA SANDWICHES...
OF HAM AN' TURKEY, BOLOGNA AN' CHEESE, ALL FLOATING ALOFT ON A RASPBERRY BREEZE.
HOWDY, PARDNER
WELL, HELLO THERE, STUBBY... IS YOU A BUG OR A BIRD?
NEMMINE THAT... WHOM IS YOU?
I, SIR, AM A WANDERIN' MINSTREL... A BONA-FIDE HARBINGER OF SPRING.
DOG MY CATS!
4-16
MY SAKES... AN' YOU LOOKS JUS' AS COMMON AS MUD.
IF YOU'RE SUCH A BIG OL' HARBINGER, LET'S HEAR YOU BING SOMETHING.
I IS A SINGER OF SWEET SONG.
SING AWAY
CHIRP
THAT'S ALL? THERE MUST BE MORE?
SURE... CHIRP CHIRP CHIRP CHIRP
JUST ONE WORD... CHIRP?
AN' ONE NOTE... IT ALL FITS IN.
WHO CAN'T DO THAT? CHIRP CHIRP CHIRP CHIRP CHIRP
YOU'RE A PLAGIARIST... CAN YOU HUM?
SURE... WODDYA LIKE TO HEAR...? HUMMM HUMMM HUMMM
THAT PROVES IT... YOU IS NOT A BIRD.
WHAT IS I, THEN?
YOU IS A BUG... A HUM BUG...
WANNA HEAR SOME MORE HARBINGERIN'? CHIRP CHIRP CHIRP
© 1961 WALT KELLY
5-5


POGO
By Walt Kelly
WELL. HELLO THERE, STUBBY... IS YOU A BUG OR A BIRD?
NEMMINE THAT... WHOM IS YOU?
I, SIR, AM A WANDERIN' MINSTREL... A BONA-FIDE HARBINGER OF SPRING.
DOG MY CATS!
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THAT PROVES IT... YOU IS NOT A BIRD.
WHAT IS I, THEN?
YOU IS A BUG... A HUM BUG...
WANNA HEAR SOME MORE HARBINGERIN'? CHIRP CHIRP CHIRP
© 1961 WALT KELLY

99. Hank Ketcham "Dennis the Menace" panel 10/31/58. Accomplished in pen and ink on 7 x 9 in. artists' leaf. The nicest Dennis panel I have ever seen. Very early, and not drawn by a ghost artist. Pure Hank Ketcham and inscribed to the famous Superman artist, Win Mortimer. **$300 - $500**

Dennis the Menace
TO WIN MORTIMER WITH APPRECIATION AND BESTEST WISHES -
10-31
©1958. THE HALL SYNDICATE, INC. T.M.®
"WE FROWN ON THAT AROUND HERE."

100. Matt Masterson "Dick Tracy": The Thirties-Tommy Guns and Hard Times. (1976) For cover. Accomplished in pen and ink on 8 x 8 in. artists' leaf. **$200 - $300**

101. Chester Gould "Dick Tracy" watercolor specialty. (1965) Accomplished in watercolor on 4 x 9 in. artists' leaf. The very first piece of art I ever owned. Sent to me in 1964 as a gift from Chester Gould. **$200 - $300**

102. Mark Schultz "Lounging Lizard on Rock". (2000) Accomplished in pen and ink on 8 x 11 in. artists' leaf. A gift from Mark, one of the nicest guys in the business. Classic image squarely in the Williamson and Frazetta tradition of drawing great lizards in the EC comics. **$400 - $600**

103. Jack Kirby self-portrait. (1979) A private commission accomplished in pen and ink on 11 x 17 in. artists' leaf. A great pencil where Kirby fights one of his own monsters. A sensational self-portrait. I've owned scores of Kirby originals over the years; this was the only piece I kept. Pure Kirby, pure pencils, pure inspiration. The greatest comic book artist who has ever lived. **$1,000 - $1,500**

ARTIST IN CONTENTION WITH CONTENTION MONSTER !!!
FANCY FOOTWORK WILL DAZZLE YA INTO BLUBBERING IMPOTENCE !!!
GIDDADAHERG!
To David - Best Wishes — Jack Kirby

104. Al Williamson Secret Agent Corrigan 4-9-71. Accomplished in pen and ink on 7 x 21 in. artists' leaf. These Corrigan originals are great examples with touching personal inscriptions. The two strips with Doctor Seven are as good as it gets with Al. It was his tribute to Ming the Merciless. He did a fantastic job. The face of Seven in the last panel is one of the best faces Al ever drew. **$300 - $500**

...AND AS YOU NO DOUBT SURMISE, MR. CORRIGAN, I AM DR. SEVEN!
4-9
...and after a titanic struggle...
THE GENTLEMAN NEED NOT INTRODUCE HIMSELF. HE IS KNOWN TO ME...
MADMAN! WHO ARE YOU TO DARE TRY THIS?!
Phil whirls on the man about to stop him...

105. Al Williamson Secret Agent Corrigan 4-4-73. Accomplished in pen and ink on 7 x 21 in. artists' leaf. Inscribed to Dave Winiewicz, "*You got the best one, best wishes, Al Williamson*", indicating that the artist considered this piece his best work in the Secret Agent Corrigan series. **$300 - $500**

LOOKING, FELICIA,,,AND THINKING.
SEÑOR CORRIGAN, WHY ARE YOU STOPPING? WHAT ARE YOU DOING?
WITH THE COMPLETION OF MY PROJECT AT HAND, WE MUST **SETTLE** FOR THAT. BUT JUST IN CASE CORRIGAN IS **FAKING**, MY MAN GRUD IS WAITING ON THE LAMASERY TRAIL.
YES, MERCADO, **SEEMED!**
I-I DID MY BEST, DR. SEVEN. SEÑOR CORRIGAN SEEMED TO BE CONVINCED.
TO DAVE WINIEWICZ — YOU GOT ONE OF MY BEST! BEST WISHES — AL WILLIAMSON 5/15/92

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106. Al Williamson "Flash Gordon" sketch. (1952) Accomplished in pen and ink on 8 x 10 in. artists' leaf. No swipe, no photo, no copy, this is pure Al without relying on reference. This was discovered in the estate of artist Sid Check after his death, a friend of Frank and Al. I had Al sign it and date it. **$300 - $500**

107. Al Williamson Secret Agent Corrigan 6-7-78. Accomplished in pen and ink on 7 x 21 in. artists' leaf. **$300 - $500**

...THAT WAS USED IN YOUR PLANET'S DEFENSE FIELD BEFORE SHE SHUT IT DOWN, ELDRON.
I GATHER IT'S TA LIGHT TO DO QUICKLY!
...SHE'S GOT TO CONVERT THAT ONE BEAMING TOWER TO HANDLE ALL THE MAGNETIC FORCE...
HOW DOES DR. KOPAK'S WORK GO, MR. CORRIGAN?
THE SADAMITE WILL NOT DELAY AN INSTANT PAST THEIR DEADLINE BEFORE LAUNCHING THOSE SUPER-MISSILES!
THAT'S WHY I'VE DECIDED TO TAKE A HAND.
© King Features Syndicate, Inc., 1978. World rights reserved.

108. Jose Luis Salinas "Cisco Kid" 4-11-51 with Indians! Accomplished in pen and ink on 7 x 21 in. artists' leaf. Salinas is one of the true masters and highly regarded by most artists of any sense. Al Williamson was the very biggest fan of Salinas and owns a hundred examples. Both of my examples are very strong and unusual in their content. **$200 - $300**

I HAVE A BETTER IDEA. GATHER MUCH DRY BRUSH. PLACE IT AT HIS FEET...HERE!
Cisco Kid 4-11
Copr 1951, King Features Syndicate, Inc., World rights reserved.
NO, WAIT!
I WILL KILL THE PALE-FACE!
RED FLOWER SAID I WAS THE ONLY MAN WHO COULD PREVENT A MASSACRE...LOOKS LIKE I CAN'T EVEN PREVENT THE MASSACRE OF ME!
TIE HIM!

109. Jose Luis Salinas "Cisco Kid" 3-20-52 underwater scenes. Accomplished in pen and ink on 7 x 21 in. artists' leaf. Folded in center. **$200 - $300**

JOSE LUIS SALINAS 3-20
THERE HE IS!
BUT I'VE GOT TO HAVE AIR!
IF I COULD STAY LONG ENOUGH, I MIGHT GET AWAY.
COPR. 1952, KING FEATURES SYNDICATE, Inc., WORLD RIGHTS RESERVED.

110. Hannes Bok "Enchanted Castle" illustration. (1946) Accomplished in pen and ink on 5 x 8 in. artists' leaf tipped to larger board. A classic image by Bok and a theme he revisited countless times. This original is the best presentation of that theme. Dreamy and mysterious. Quintessential Bok. I traded a spectacular Virgil Finlay to get this. Finlay never had the requisite poetic strength to hold my visual attention. Bok did. Bok was a very idiosyncratic creative artist. My interest in him remained strong for forty years. **$2,000 - $3,000**

WUD BE NICE IN OILS —
RED-PURPLE SKY, GOLDEN LITES,
RICH BRILLIANT GREEN WATER,
REDSHIP, BEIGE SAIL, Y.G. PENNON—
TOWERS "WHITE" DECORATED IN DULL
WINE AND SAGE, TURQUOISE.

PAGE 170 - FATA MORGANA

111. Hannes Bok "Spot of Life" illustration. (1949) Accomplished in pen and ink on 5.5 x 9 in. artists' board. One of his very best pulp illustrations. I've never come across a better one. The soft tonal transitions are a joy for the eye. **$2,000 - $3,000**

#1 HAL AND THE ARADNA

SPOT OF LIFE

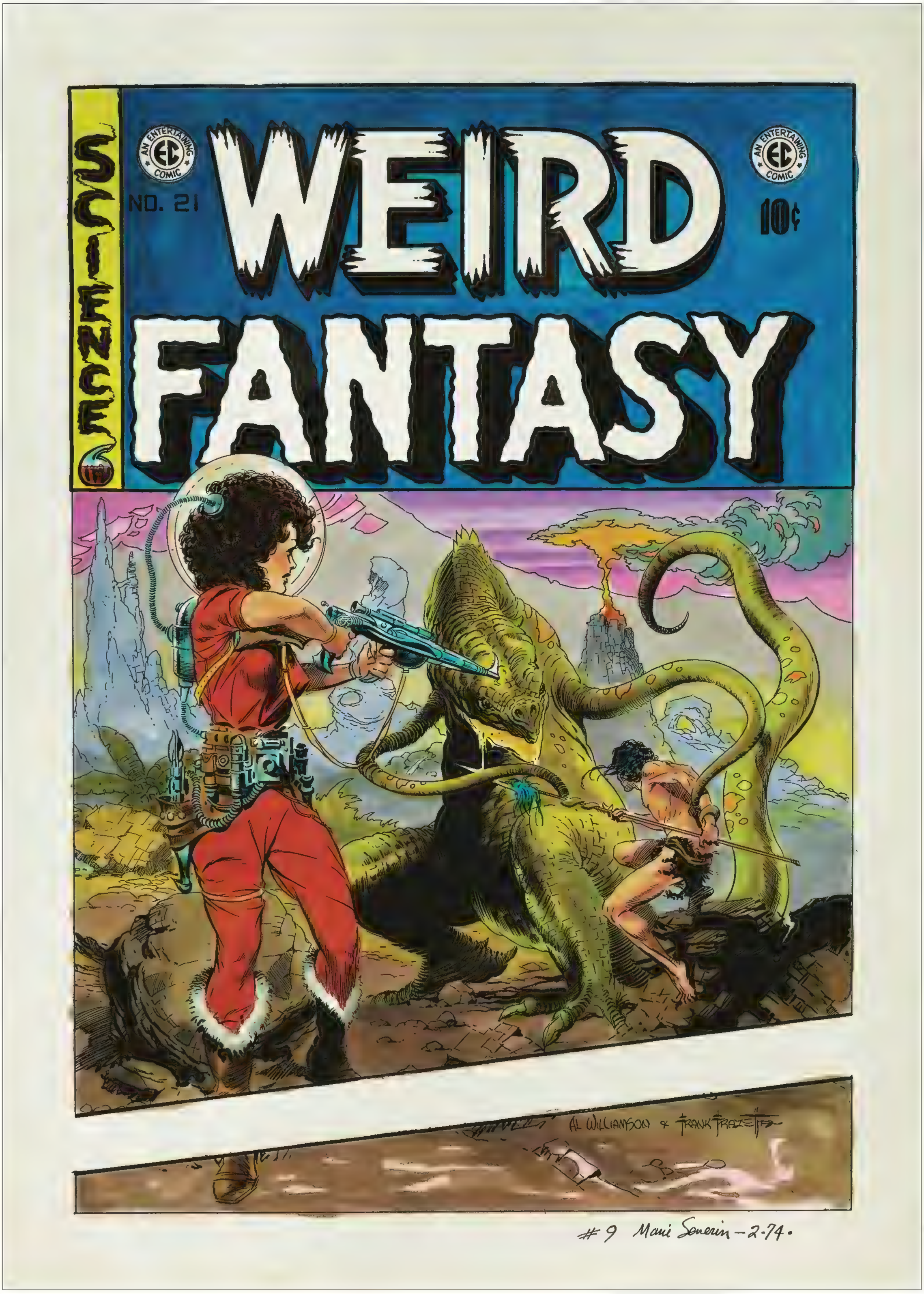
FRONTISPIECE

CHAPTER XXIX — The earthmen and the aradna [illegible] surrounded by

3 13/16"

112. Cleveland L. Woodward "Robin Hood" illustration. (1933) Accomplished in pen and ink on 9.5 x 14 in. artists' board. This piece used to hang in Raymond's studio. Alex swiped the foliage style from this for his 1937 *Flash Gordon* pages. **$200 - $300**

113. Marie Severin "Weird Fantasy #21" colored print #9/20. Accomplished in pen and ink and gouache on 10 x 16 in. artists' leaf. Perfect condition, no fading at all. Kept in an archival portfolio. **$200 - $300**



114. George Roussos Sketchbook. Philip "Tex" Blaisdell, Jon Small, Herb Field, Stan Kaye, and Ralph Mayo - George Roussos Sketchbook Illustration Original Art, Group of 5 (circa 1942). George Roussos' talented friends presented their own unique views of cartooning and art with this group of five illustrations. Each page has an overall size of 9 x 11.75 in., and the pages average very good condition. **$300 - $500**

A SPOT OF MILD PORNOGRAPHY!
YOUR BOOK MIGHT LACK SOMETHING OTHERWISE.
RALPH MAYO.
SATYR AND NYMPHS - RALPH MAYO

115. Gustave Baumann 1881-1971 (America's Premier Woodblock artist) "Winter Corral" woodblock print. (precise date unknown) Extremely fine 13 x 14 in. example. Baumann examples have sold for up to 35K at auction. Solid colors, no fading. Check Skinner Gallery in Boston who offers a lot of this art. This is an extremely fine example that is seldom seen at auction. It's the nicest example I've ever owned. From Zaplin-Lampert gallery in Santa Fe, NM. **$2,000 - $3,000**

116. Michael Kenna (World's Best Landscape Photographer) photograph Mont St. Michel. (1994) Vintage overall size 16 x 20 in. Image area approx. 8 x 8 in. gelatin silver photograph tipped to board by artist. Edition of 45 signed, dated, and numbered by the artist. I always wanted to own a Kenna landscape. His reputation is gargantuan in the photographic community. This is a misty, ethereal example from his Mont St. Michel series. I always thought this image had a very Frazetta-esque feel to it. Also includes a hardbound, slip-cased copy of Mont St. Michel, featuring a collection of landscapes and architectural photographs related to the print on offer, by Michael Kenna. **$400 - $600**

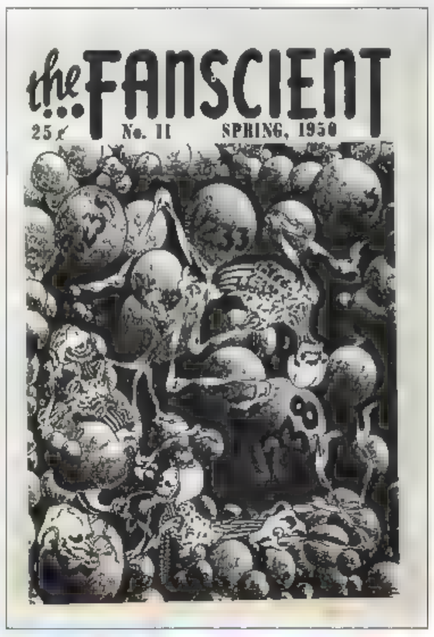
117. Thomas Grindberg illustration of "Buck Rogers", Space girl and Beast. (ca. 1980s) Original "Buck Rogers" black and white illustration accomplished in pencil, ink and acrylic on 11 x 17 in. artists leaf. With additional pencil sketch on the verso. Signed by Grindberg in lower left below image. A very accomplished draftsman with a deep love for Frazetta, Tom currently works for Edgar Rice Burroughs, Inc. as their lead Tarzan artist. This illustration is a clear homage to the famous Frazetta cover for Famous Funnies #211. He captures the cover scene "a few minutes later." A noir inspired piece of inking that is very heroic and erotic at the same time. In very fine condition. **$400 - $600**

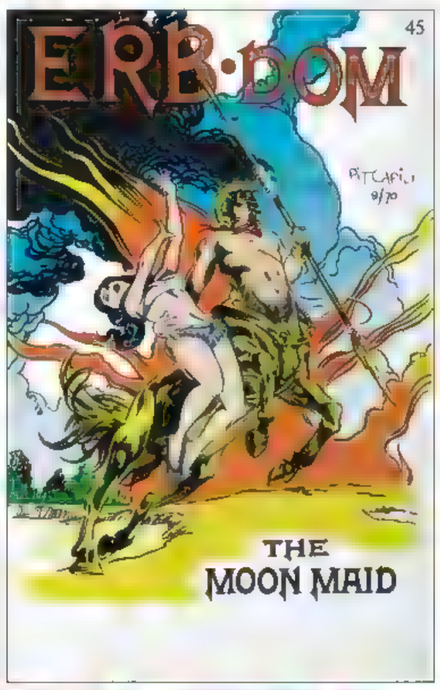
118. Collection of (100+) Frank Frazetta comics and other comics. (1940s-1990s) Collection of (100+) comics featuring covers or content artwork by Frank Frazetta. Including (1) Tim Holt #17 CGC slabbed and graded 7.0; (1) Buster Crabbe #5 CGC slabbed and graded 6.5; (11) Creepy 4-#1s, 3, 6, 11, 16, 17, 62, 113; (2) Eerie #5, 23; (1) Blazing Combat #4; (2) Vampirella #25 and the 25th anniversary special; (2) Barnyard Comics #19, 22; (1) Coo Coo Comics; (3) Happy Comics #30, 32, 33; (1) Danger #9; (1) Captain Atom "origin" issue; (3) Flash Gordon #1, 4, 5; (4) Buried Treasure #1-4; (2) Doc Weird's Thrill Book #1 and 2; (1) Danger is Our Business #1; (1) Weird Mystery Tales #2; (1) Thrilling Science Tales #1; (1) Bobby Benson's B-Bar-B Riders #1; (1) Pure Images #1; (1) The Durango Kid #2; (1) The Last of the Viking Heroes #1; (2) Weird Science-Fantasy #7; (1) Agent X9 #4; (2) Shining Knight #1 and 2; (1) Thunda Tales #1 reissue; (3) Conan Saga #4, 5, 9; (3) Death Dealer #1, 2, 4; (1) Verotika #3; (4) Jaguar God #0, 1, 2, 7; (1) Best of the West Vol. #7; (1) White Indian trade paperback; and (2) coverless comics 1-White Indian and 1-Mystery Tales. Also includes (40+) comics by other artists including P. Craig Russell, Jack Kirby, Al Williamson, Mark Schultz, Dave Stevens and more. **$300 - $500**

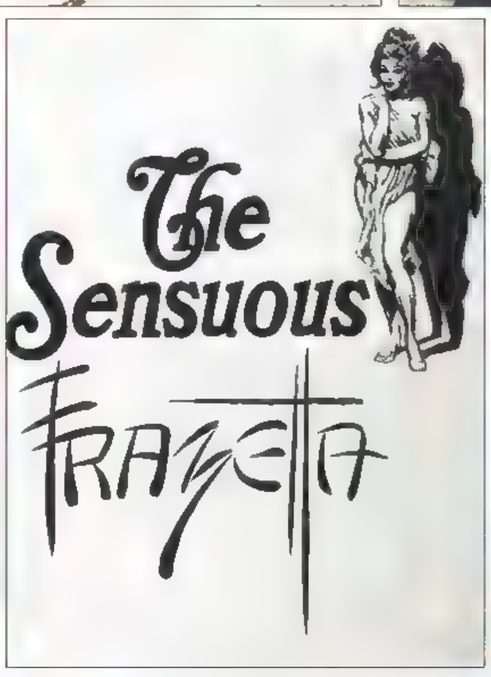
119. Miguel de Cervantes. The History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha. New York: Charles Scribner's Sons. (1906-1907) Limited to an edition of 140 hand-numbered copies (numbered 27 of 140) printed on Imperial Japan paper with two additional full-page illustrations, and with extra prints, before letter, of all the full-page illustrations in a separate portfolio. Five quarto volumes. 385; 416; 385; 421 pages and 103 plates laid-in a portfolio. Illustrated by Daniel Vierge. Introduction by Royal Cortissoz. Translated by Thomas Shelton. Publisher's half vellum over beige boards with gilt crests on the front boards and gilt spine lettering within panels. Retaining former owner's bookplate on the front pastedown of each volume. A few light smudges on two of the spines, but overall an exceptionally clean set of this fragile edition. Daniel Vierge (1851-1904) was a Spanish illustrator who illustrated the works of Hugo, Zola, and Poe. Paralyzed on his right side from the age of 30, Vierge learned to draw with his left hand. **$400 - $600**

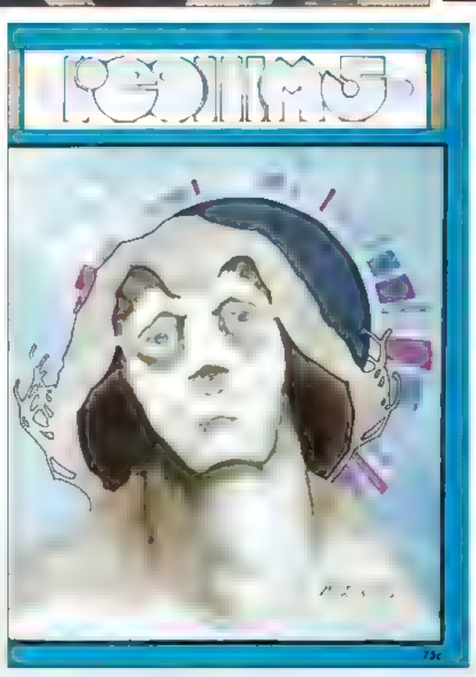
FULL-PAGE
ILLUSTRATIONS
BEFORE LETTER
TO ACCOMPANY
NUMBER
27

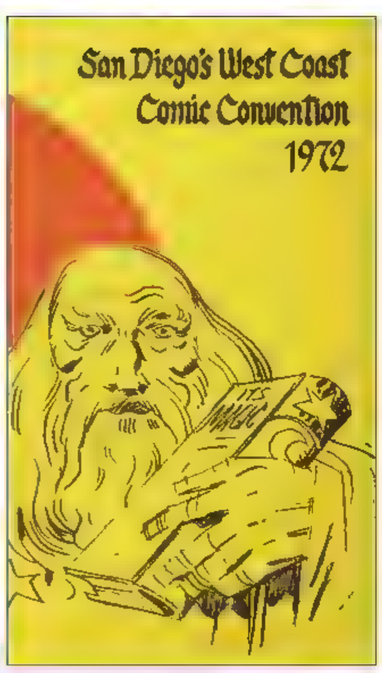
120. Collection of (300+) Frank Frazetta related fanzines, magazines, and (22) posters and other ephemera. (1960s-2000s) Collection of (300+) magazines and fanzines. Including fanzine titles Amra, Trumpet, Boris, Graphic Story magazine, Fantastic Exploits, The Betty Pages, Badtime Stories, Panels, Fantasy Newsletter, Night Music, Skymasters of the Space Force, Out of This World, a run of Squa Tront, a run of Witzend, Space Cowboy, Figure it Out, Spectrum, Satan's Tears, ERB, Tarzine, The Jack Kirby Treasury, Zoom, and many more. Also includes magazine titles Buried Treasure, Pure Images, Heavy Metal, Esquire, Epic Illustrated, Questar, National Lampoon, Dude, Fanfare, Monster Mania, Monster Scene, Prevue, and many more. Also includes (22) Frazetta movie posters. Including (1) *Luana* "style B" 1-sheet, (1) wide-release 1-sheet, (1) widow card standee, (1) single sheet program, (1) *Yours, Mine, and Ours* 1-sheet, (1) *The Night They Raided Minsky's* 1-sheet and (1) window card, (1) *The Secret of My Success* 1-sheet and (1) insert, (1) Insert and (1) window card, (1) *Hotel Paradiso* 1-sheet and (1) insert, (1) *After the Fox* 1-sheet, (1) insert and (1) LP record, *Mixed Company* half sheet, (1) *The Busy Body* 1-sheet, *Mrs. Pollifax-Spy* 1-sheet and (1) half-sheet, (1) *What's New Pussycat* 1-sheet, (1) British Quad and (1) LP record, (1) *Fire and Ice* 1-sheet, (1) *Conan the Barbarian* 22 x 35.75 in. commercial poster. Also includes assorted ephemera i.e.; stamps, postcards and stationery, etc. Ranging from good to fine condition.
$200 - $300





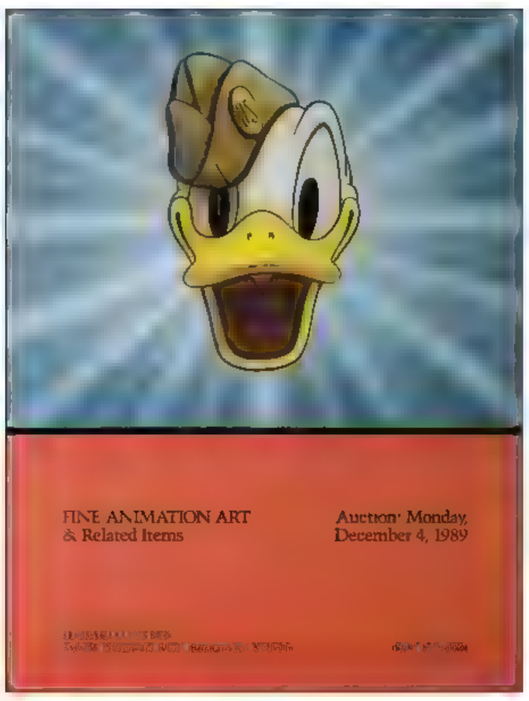




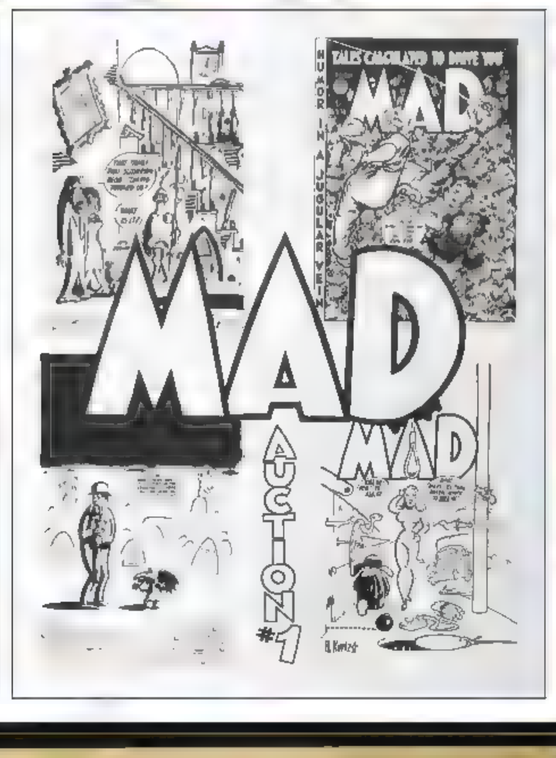


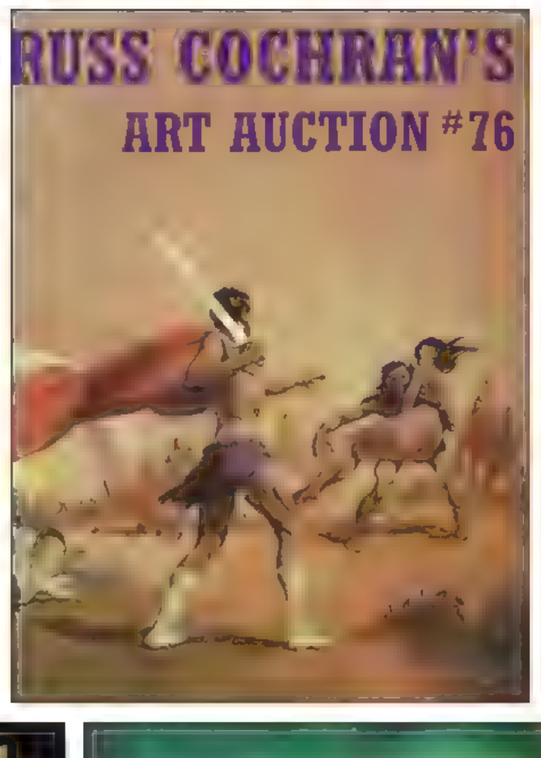
121. Collection of (50+) Frank Frazetta related auction and gallery catalogs. (1970s-2000s) Collection of (50+) auction and art gallery catalogs. Including multiple volumes of Guernsey's, Howard Lowry's, Illustration House, Collector's Showcase, All Star Auctions, Frazetta Index Bonanza, The Berni Wrightson catalog, Christie's East, Original Art Showcase, Comic Art Showcase, Collector's Choice, Cartoonist's and Illustrator's Portfolio, the Fantastic Art of Frank Frazetta, Masters of the Marvelous, Cherokee Book Shop Comic Catalog, Art of the Illustrator, The Mad auction series. Also includes rare sets of Graphic Gallery and Russ Cochran catalogs. Many more.
$200 - $300

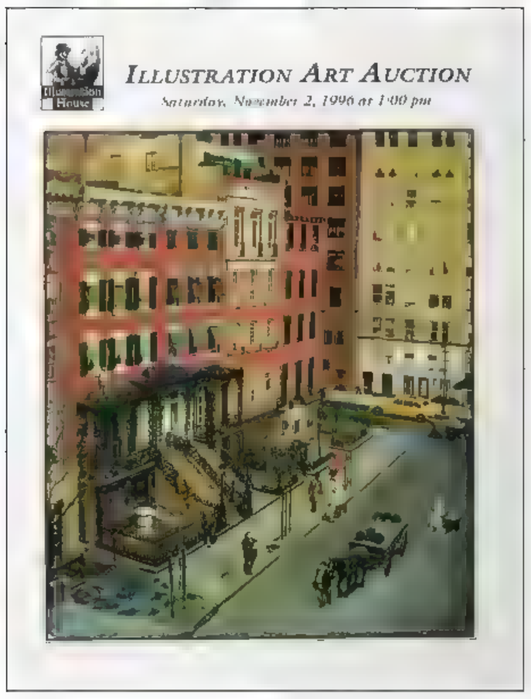
The Hollywood Collectors Auction
You'll Laugh all the way from –
Soup to Nuts
Rube Goldberg's hilarious movietone farce
directed by BENJAMIN STOLOFF
Saturday, September 23, 1995
TED HEALY · FRANCES McCOY · STANLEY SMITH
CHARLES WINNINGER
Howard Lowery ☆ 3818 W. Magnolia Blvd. ☆ Burbank, CA 91505

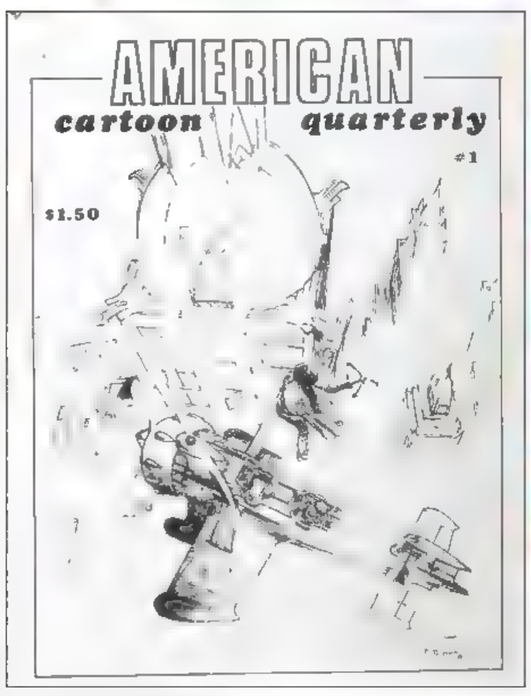


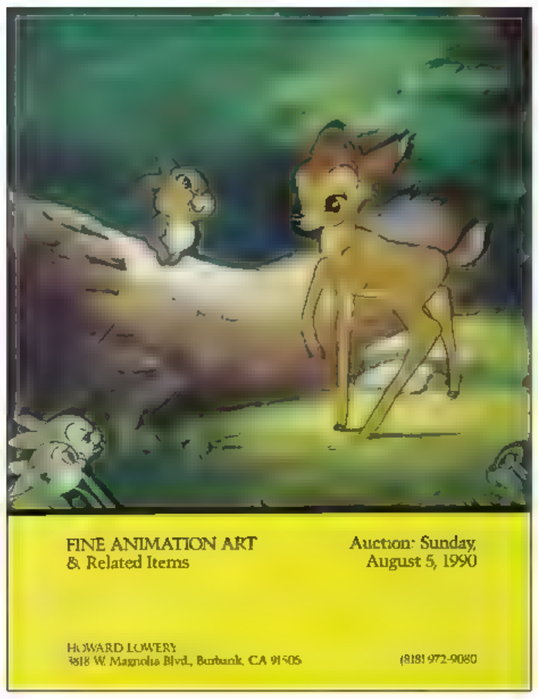
GRAPHIC GALLERY 9
A CATALOG OF ORIGINAL ART FOR SALE
FEATURING THIS ISSUE SOME OF THE EARLIEST KNOWN EXAMPLES OF SUCH RARE ORIGINALS AS:
•PRINCE VALIANT BY HAL FOSTER
•THIMBLE THEATER BY SEGAR
•BLONDIE BY CHIC YOUNG
•AND MANY OTHERS, INCLUDING . . .
ALEX RAYMOND'S
FIRST FLASH GORDON ORIGINAL!





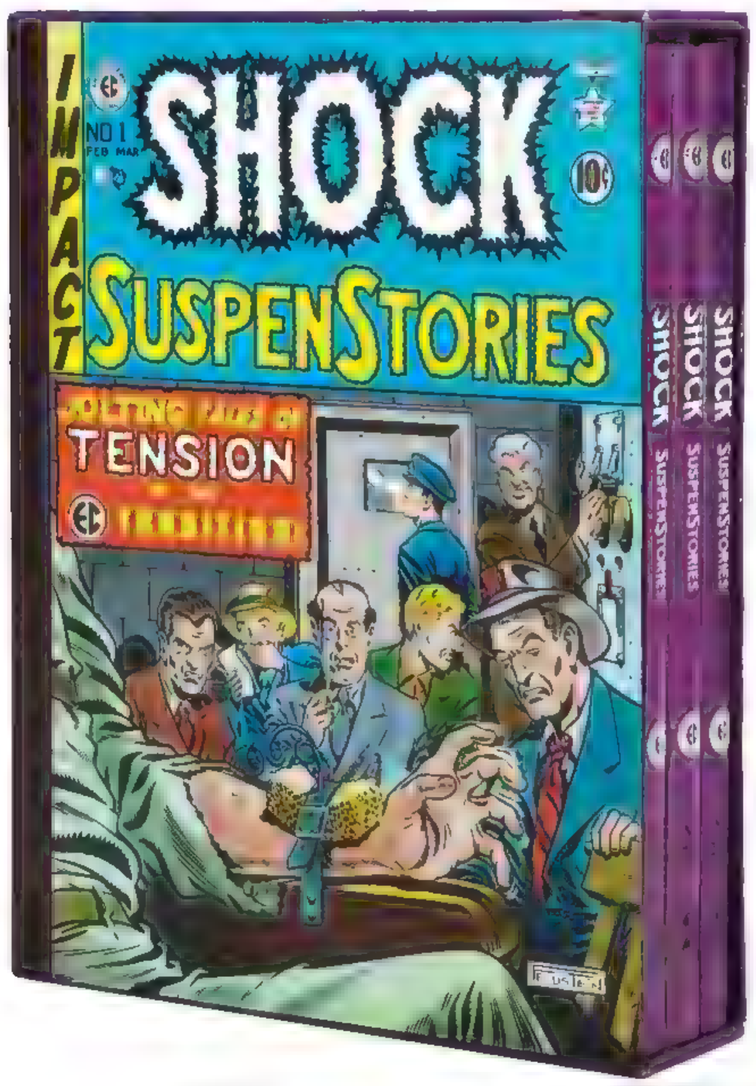






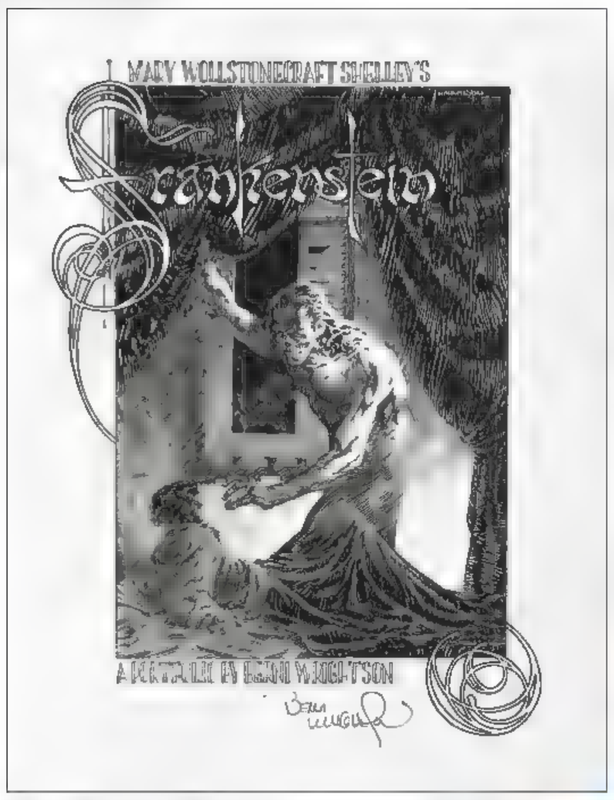
122. Frank Frazetta personal camera and Comic-Con 95 guest badge. (1995) Frank Frazetta Canon ML 40mm 1.9: This is one of Frank's favorite street photography cameras. He had several. Whenever he saw one in a pawnshop, he would pick it up. He gave this to me as a present while at the 1995 San Diego Comic-Con. It is a film camera. Frank did not go digital until the year 2000. I have included Frank's San Diego Comic-Con Pro Pass with this camera. We both shot many classic shots while roaming the exhibit halls. Camera presumed in working order. Electronics untested. **$400 - $600**

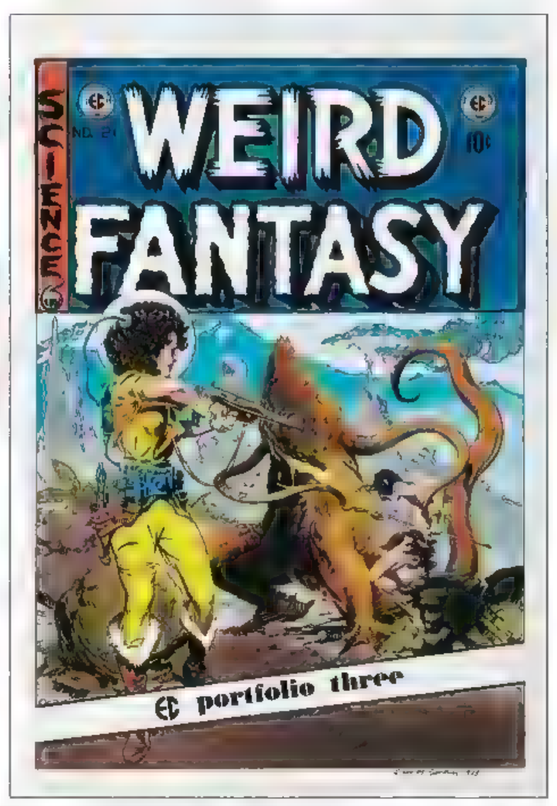
123. EC Library (6) pulp and horror comics box sets. (1950s/R-1980s) Collection of (6) hardcover boxed sets. Including (1) Shock Suspense Stories with 3-volumes, (1) Crime Suspense Stories with 5-volumes, (2) The Haunt of Fear with 5-volumes, (1) Weird Fantasy with 4-volumes, (1) Weird Science with 4-volumes, and (1) Weird Science-Fantasy/Incredible Science Fiction with 2-volumes. Volumes in fine condition. All sets in slip cases exhibiting some scuffing to edges. **$200 - $300**

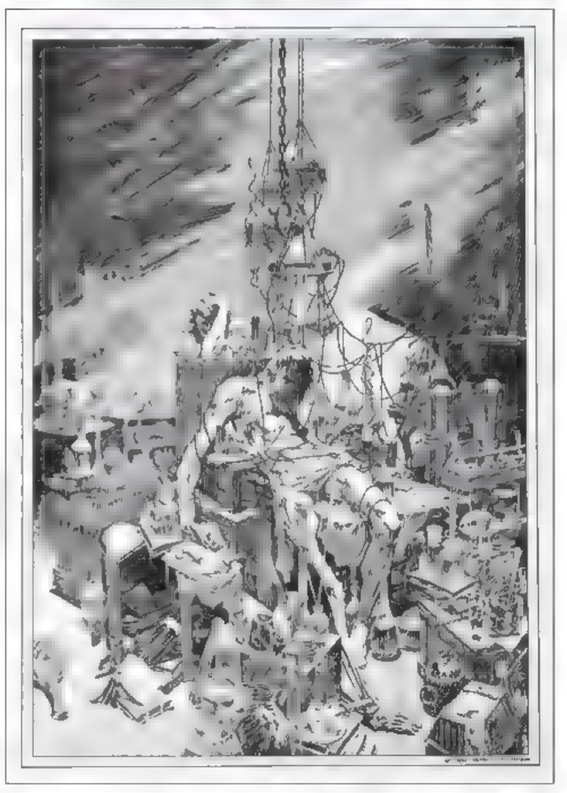


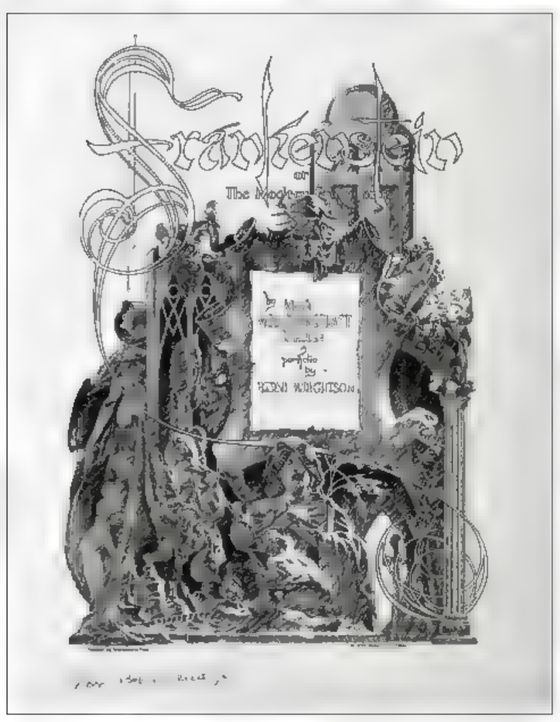
WEIRD
SCIENCE
FANTASTIC
SUSPENSTORIES
THE REPORTS COMING IN FROM AROUND THE COUNTRY CONCERNING THESE WE'RD DISC-SHAPED AIRCRAFT ARE PREPOSTEROUS! THE AIR FORCE FLATLY DENIES THE EXISTENCE OF THE "FLYING SAUCER". UTTER NONSENSE. POPPYCOCK!
WEIRD SCIENCE

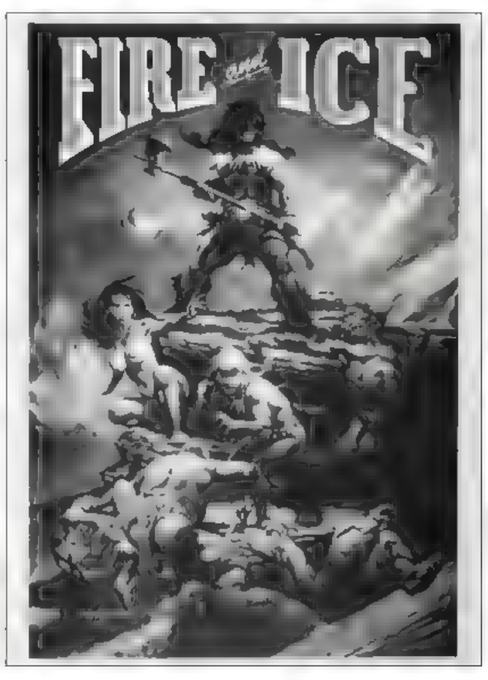
124. Collection of (20+) Frazetta and other artist portfolios with some signed. (1970s-1990s) Collection of (20+) art portfolios. Including (4) Frazetta, (1) Al Williamson and Frazetta signed by Williamson, (6) rare, full color, oversize Russ Cochran EC Comics, Volumes 1-6, (2) Virgil Finlay, Graphic Gallery 13, (1) deluxe wooden boxed Mark Schultz: Scenes from the Xenozoic Age with 1-print signed, (5) Hannes Bok, (2) Roy Krenkel signed The Seven Wonders of the Ancient World, (5) Berni Wrightson including 3-signed Frankenstein and 1-Apparitions, (1) P. Craig Russell signed The Chimera, (1) Jack Kirby, and more. Also includes art books by Dave Stevens and others, (7) Frazetta calendars, and signed loose prints including Mark Schultz, Will Eisner and others. **$200 - $300**



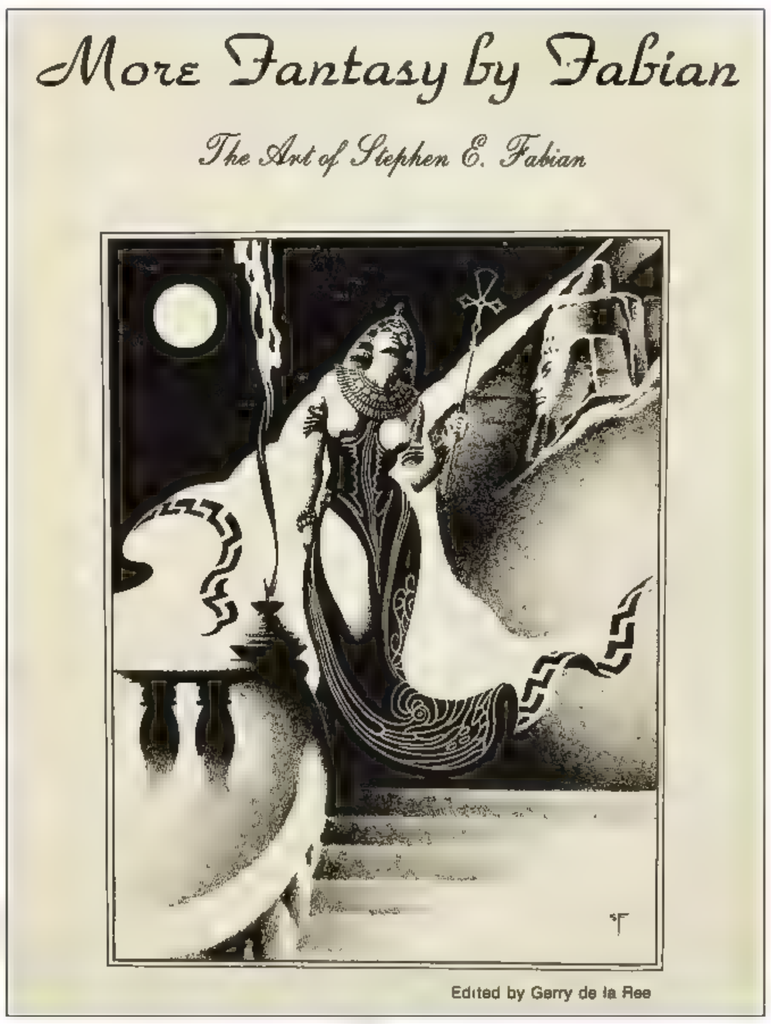


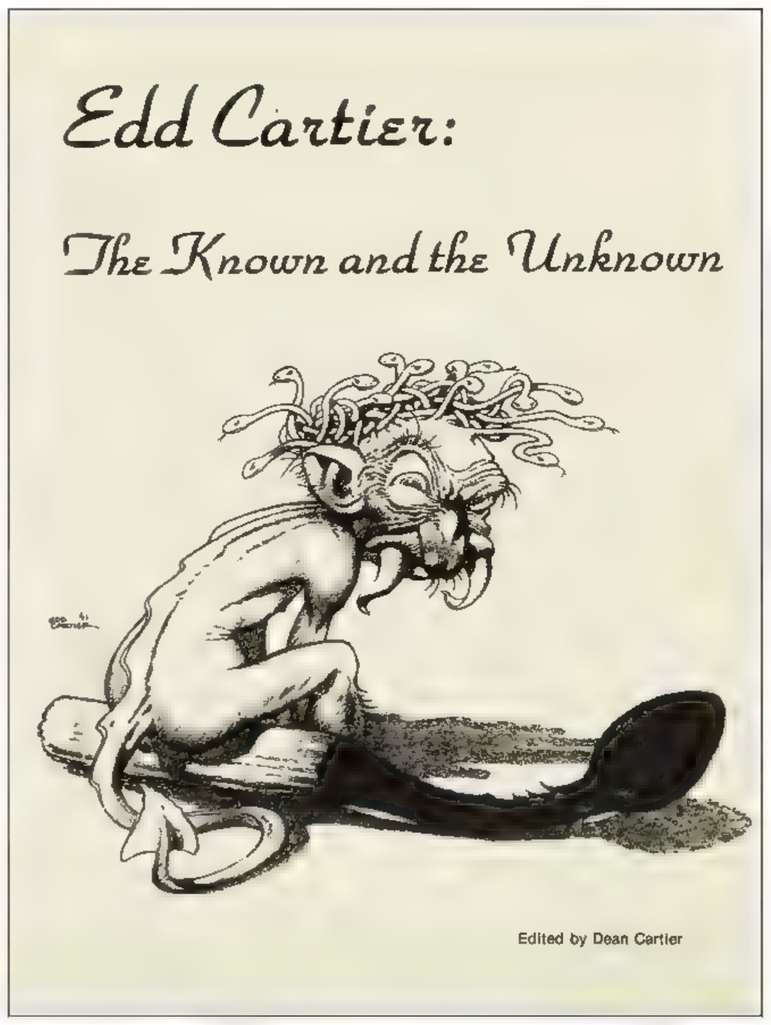


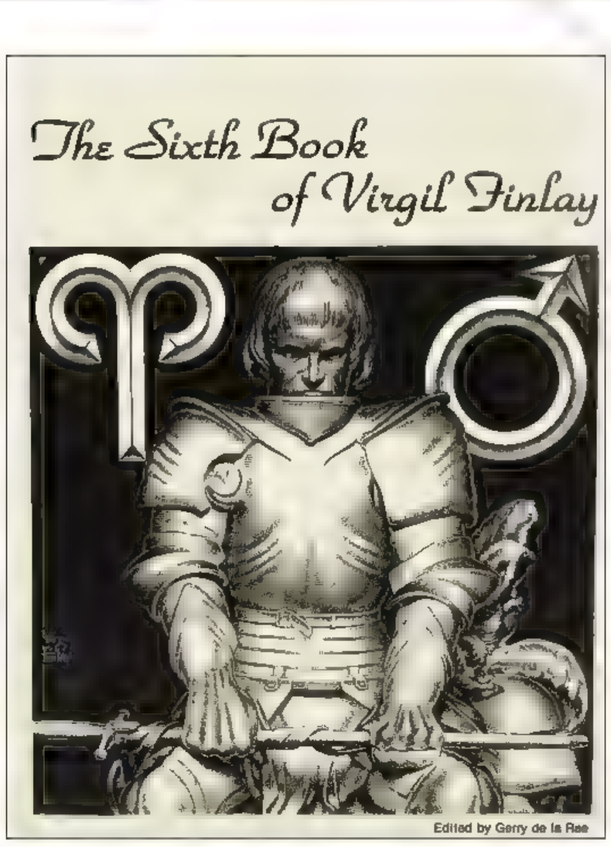


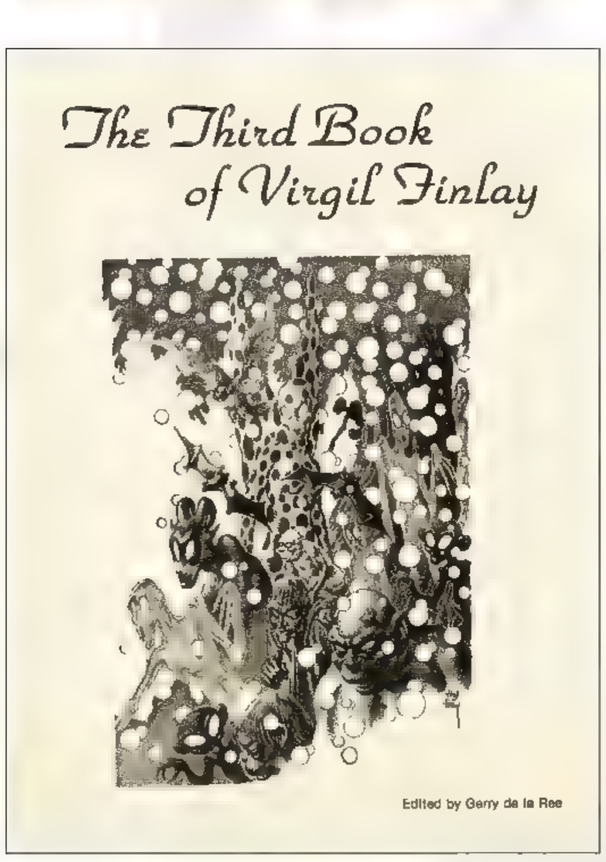


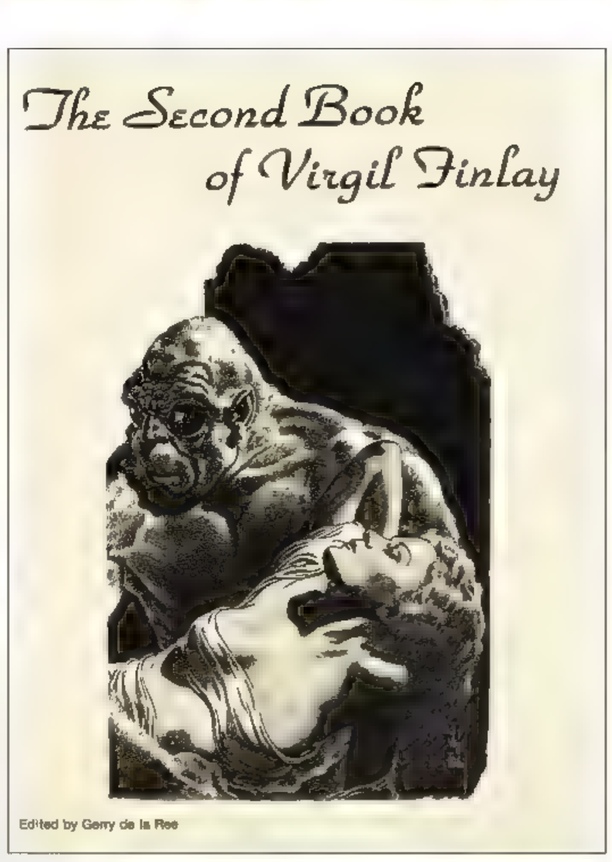
125. Collection of (11) Gerry de la Ree rare art books. (ca. 1970s) Collection of (11) out of print hardcover art books published by Gerry de la Ree. Including (6) books of Virgil Finlay, (1) Virgil Finlay Remembered, (2) Stephen E. Fabian, (1) Ed Cartier, and (1) the Art of the Fantastic. All in vintage fine condition. **$200 - $300**

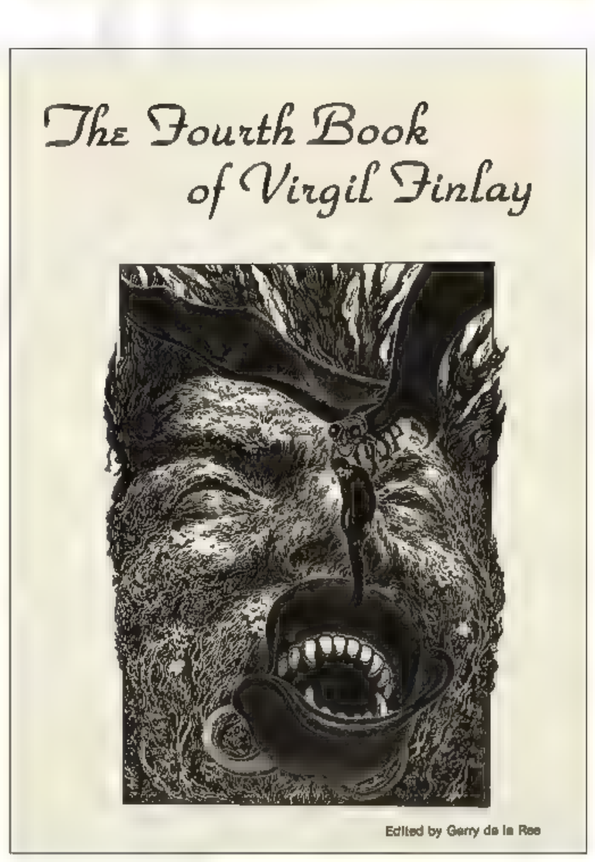


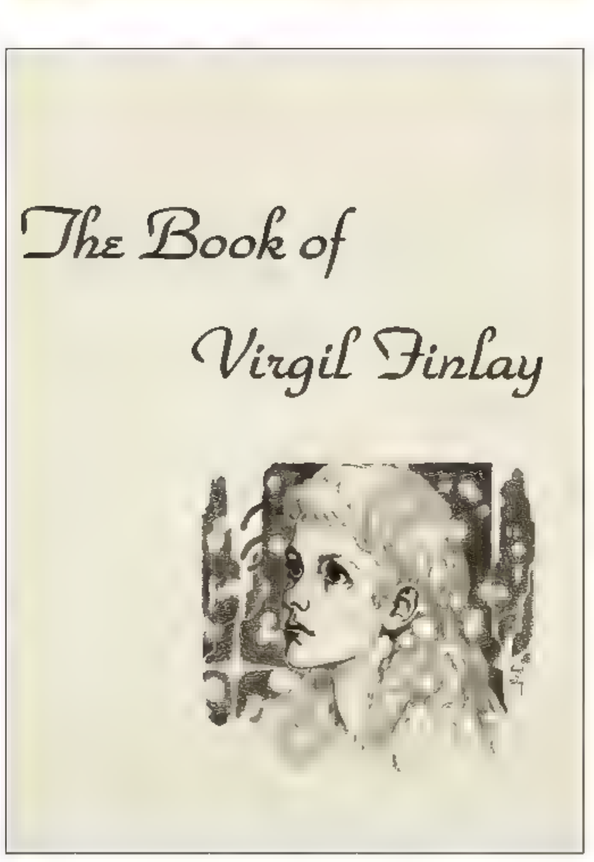




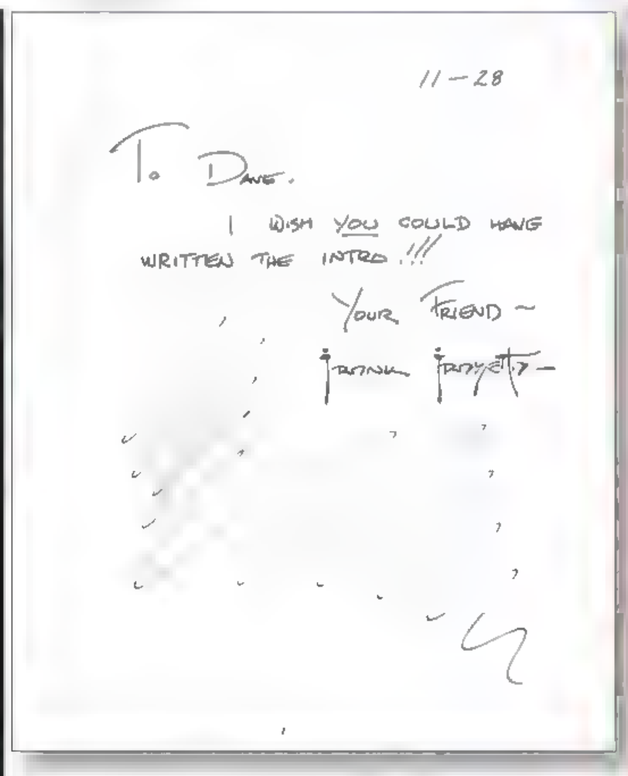


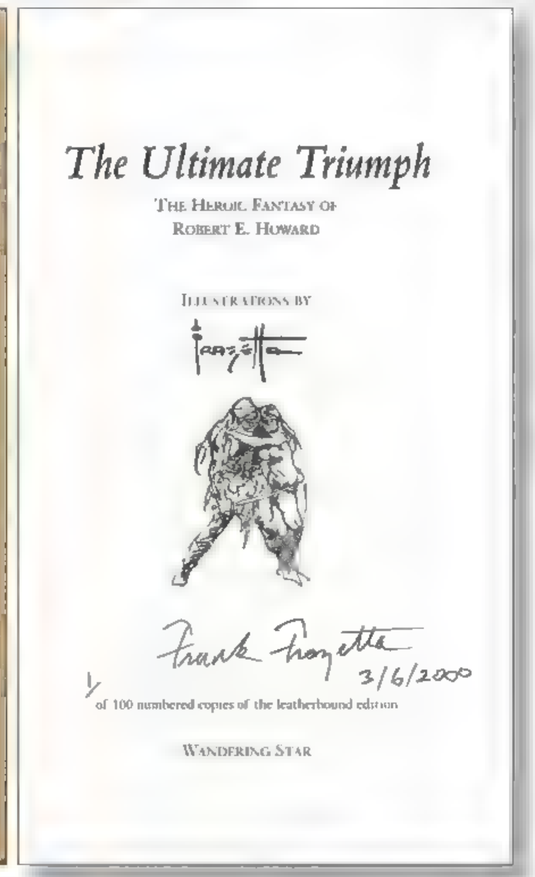


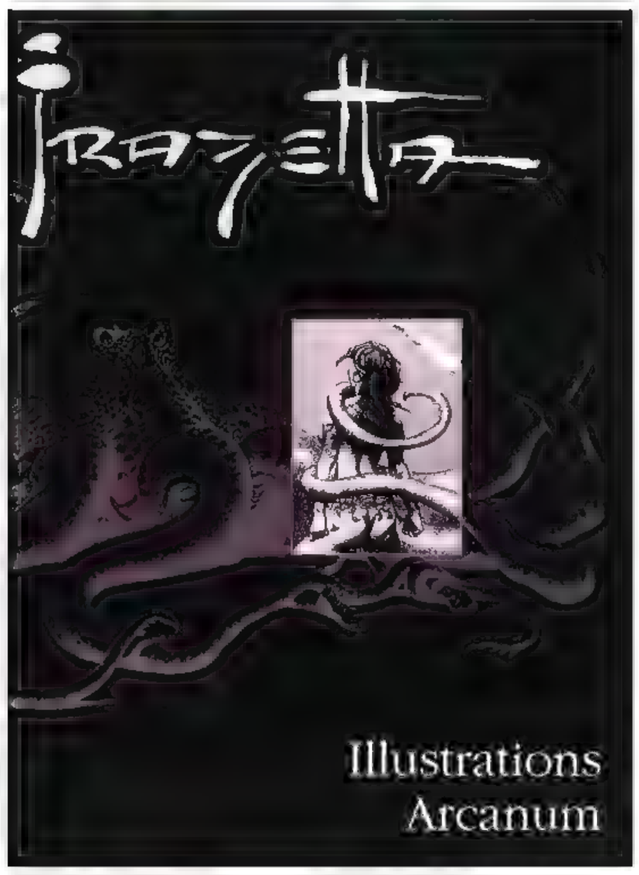


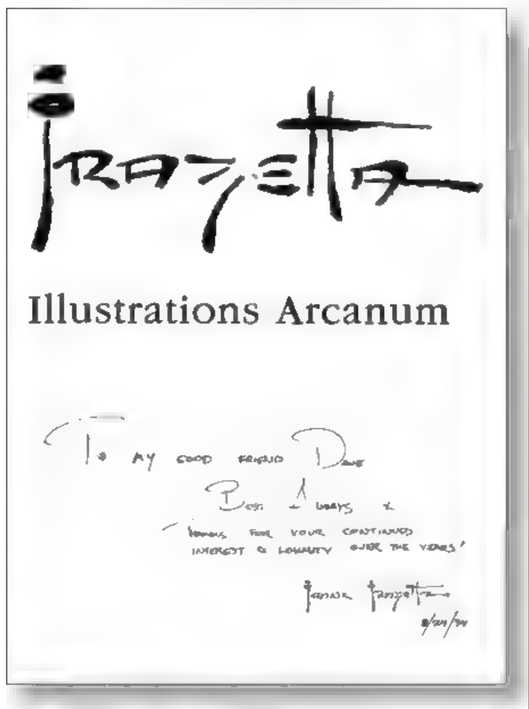


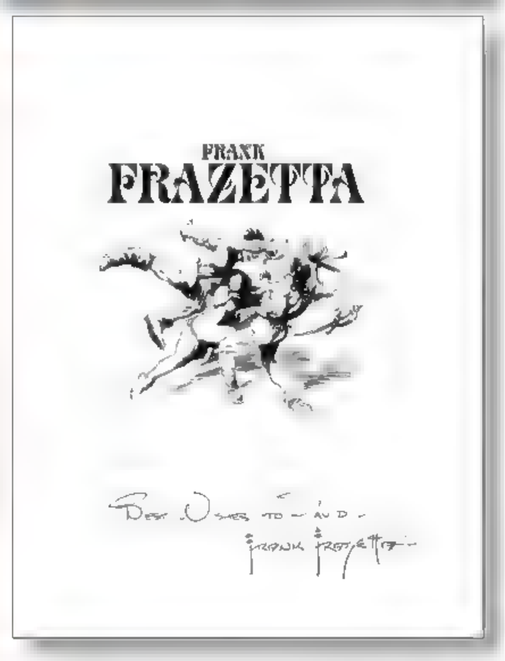
126. Collection of (8) signed Frank Frazetta books. (1970s-2000s) Collection of (8) Frank Frazetta signed books. Including (2) ultra rare, limited edition (one numbered #1 of 100) calfskin-bound The Ultimate Triumph, (1) Lil' Abner Dailies 1954, (1) The Fantastic Art of Frank Frazetta, (1) Frank Frazetta Book 2, (1) Frazetta: Illustrations Arcanum, (1) Frank Frazetta Alexander Gallery Catalog, and (1) Testament: The Life and Art of Frank Frazetta. In very fine condition. **$200 - $300**

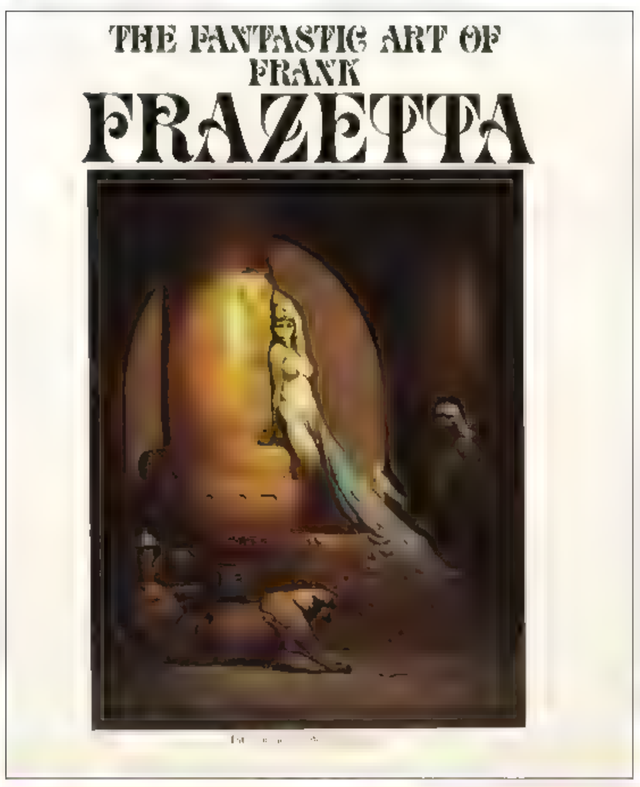


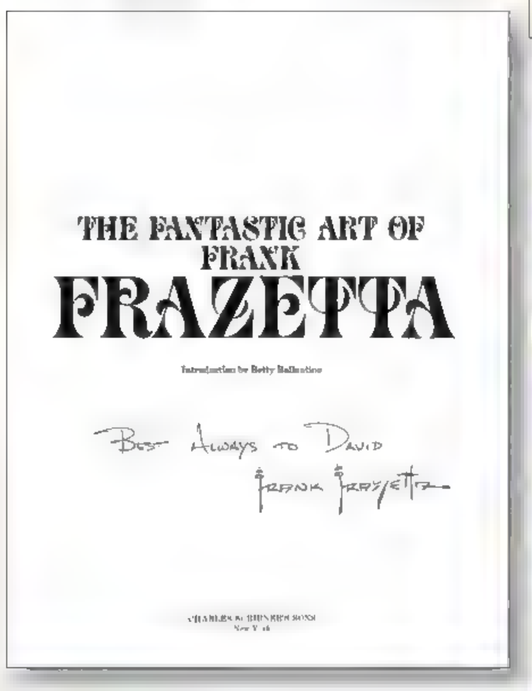

The Ultimate Triumph
THE HEROIC FANTASY OF ROBERT E. HOWARD
ILLUSTRATIONS BY
Frank Frazetta 3/6/2000
of 100 numbered copies of the leatherbound edition
WANDERING STAR

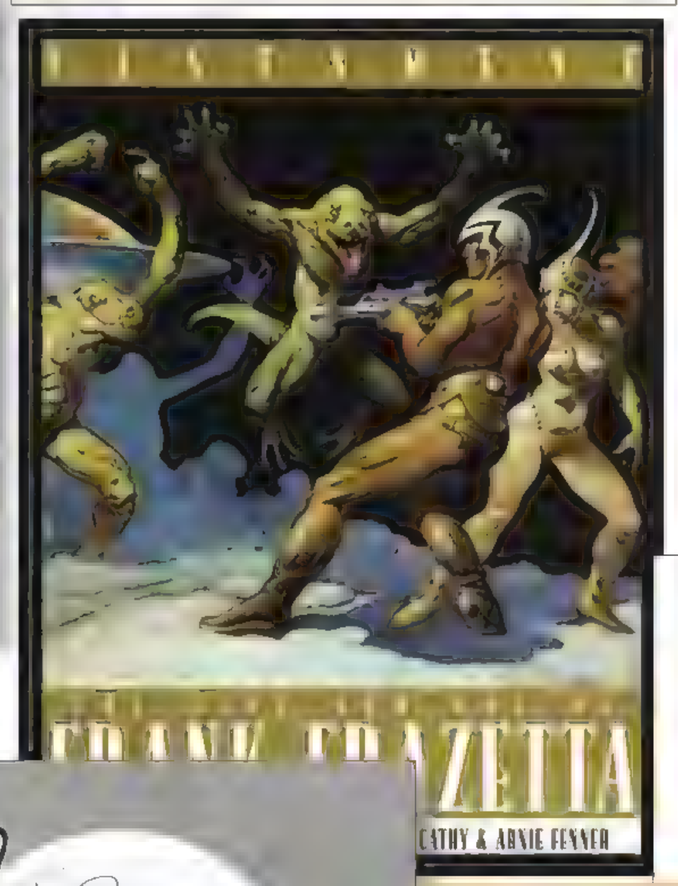


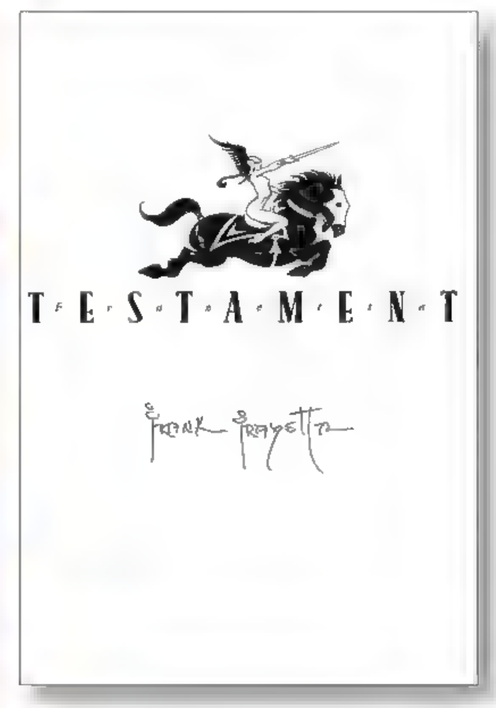


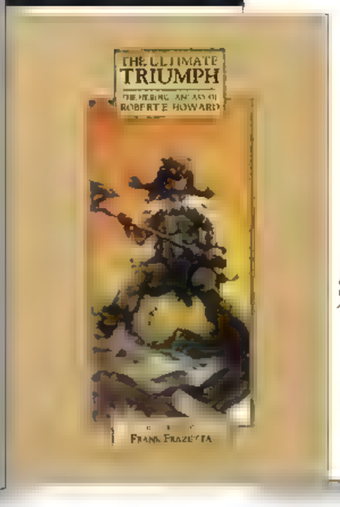












The Ultimate Triumph
THE HEROIC FANTASY OF ROBERT E. HOWARD
ILLUSTRATIONS BY
8/ of 100 numbered copies of the leatherbound edition 3/6/2000
WANDERING STAR

127. Collection of (75+) books with Frank Frazetta covers or content. (1940s-2000s) Collection of (75+) Frank Frazetta paperbacks, hardcover books and magazines. Including (60+) mass market paperbacks with titles including (2) The Man From S.T.U.D. (volumes #7 and #8) featuring Frank Frazetta as the model in the cover photos, Tarzan, The Moon Maid, The Lost Continent, Master of Adventure, Death Dealer, Lost on Venus, The Land That Time Forgot, and others, (8) Hardcover books including Tarzan, The Gods of Mars, Swords of Mars, The Ultimate Triumph and others, (1) Johnny Comet, (2) Lil' Abner, (2) Came the Dawn portfolios, (8) The Frazetta Pillow Books with 1-signed by DocDave Winiewicz, (3) Testament: The Life and Art of Frank Frazetta with 1-proof copy, (2) Legacy, (1) Alexander Gallery, (3) Icon, (6) The Definitive Frazetta reference 1-with slip cover, (1) Frazetta Fascination, (1) Frazetta: The Living Legend, (1) Illustrations Arcanum, (1) Frazetta Profiles #1, (1) Thunda, (1) Untamed Love, (2) 1993 Portfolios, (2) Frank Frazetta Book 1, (1) Book 2, (1) Book 3, (1) Book 4, and (1) The Fantastic Art of Frank Frazetta and more. All in fine condition. **$200 - $300**

FRANK FRAZETTA'S DEATH DEALER
THE SECRET PEOPLE
THE MAN FROM S.T.U.D. IN THE PLANNED PLANETHOOD CAPER
THE DRAGON
THE MAGIC OF THE DARK ONE ENSLAVED THE WORLD...THESEUS ALONE STOOD AGAINST IT
THE REIGN OF WIZARDRY
A Classic of the Unknown
by JACK WILLIAMSON
EDGAR RICE BURROUGHS
LAND OF TERROR
Danger and mystery at the Earth's Core
EDGAR RICE BURROUGHS
THE MOON MEN
THE MAN FROM S.T.U.D. IN THE LAY OF THE LAND
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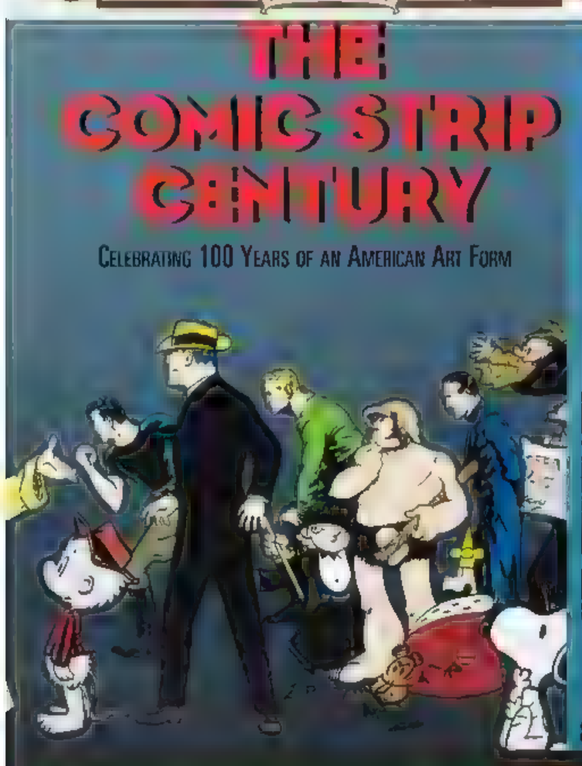
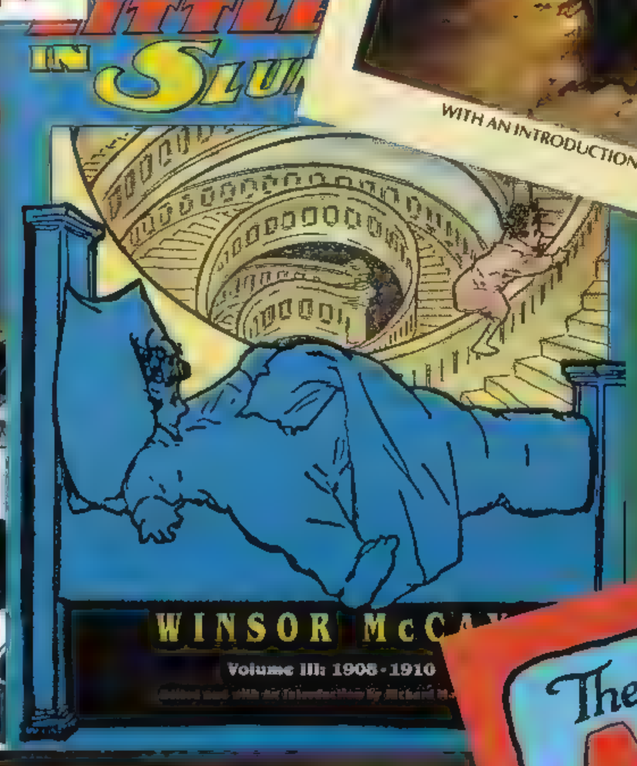
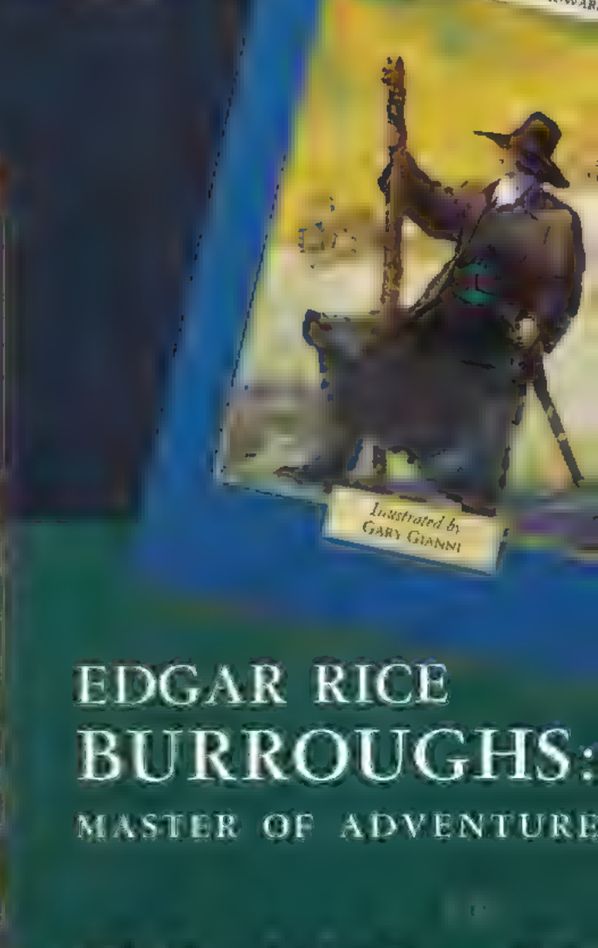
FRAZETTA
FASCINATION
The Definitive Frazetta Reference
PROFILI 1
GODDESS OF MARS

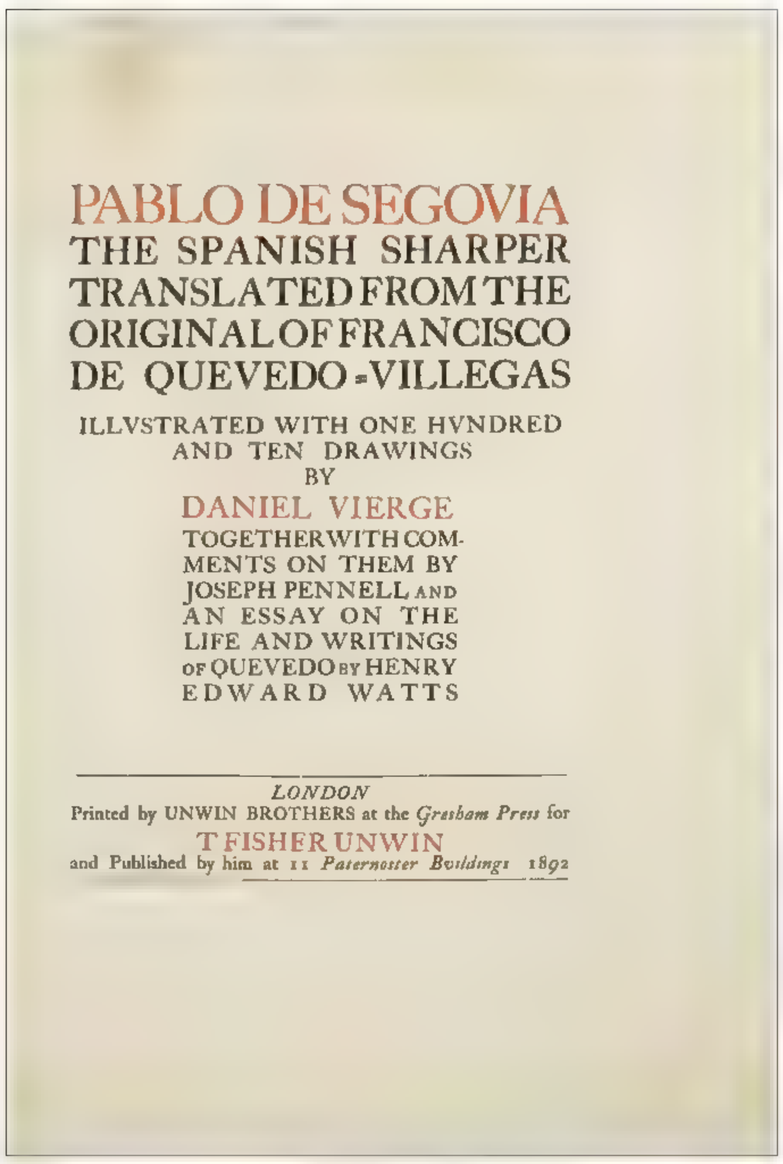
128. Collection of (60+) books with covers and content by other artists, with some signed. (1940s-2000s) Collection of (60+) paperbacks and hardcover books. Including (3) signed 1st Editions of Mark Schultz: Various Drawings (vol. 1, 2, 3) (19) R. Crumb volumes with 9-in slip covers, (1) Franklin Booth, (4) Joseph Clement Coll, (4) Mark Schultz, (1) Hannes Bok, (1) Jose Sigrelles Albert, (1) Roy Krenkel deluxe edition unopened, (2) Robert Howard, (13) Edgar Rice Burroughs, (2) Lin Carter, (1) F.W. Paul, (2) Otis Adelbert, (5) Little Nemo in Slumberland, (1) The Art of Ken Kelly, (1) The Fantastic Art of Boris Valejo, (1) Winsor McCay: His Life and Art, and others. Collection also includes the following signed editions: (1) Boris Valejo: Book 2, (1) Time In Overdrive by Mark Schultz, (2) Jerry Weist with 1-100 Greatest Comic Books, and 1-Bradbury and Illustrated Life, (1) Wonderworks by Mike Whelan, (1) Corpus Monstrum by Gary Gianni, and (1) Satan's Tears: The Art of Alex Niño. All in fine condition. **$200 - $300**







129. Francisco de Quevedo. Pablo de Segovia: Illustrated by Daniel Vierge, "Father of Modern Illustration". (1892) Pablo de Segovia: The Spanish Sharper. London: T. Fisher Unwin, 1892. Folio, original full vellum rebacked with the original spine laid down, red morocco spine labels. Early edition with the Vierge pen-and-ink illustrations, the first title to exhibit the new printing process of the "line cut", with photogravure frontispiece portrait of Quevedo after Velasquez. Typeset from the 1798 Edinburgh English translation by Pedro Pinedo of Quevedo's Life of Paul the Spanish Sharper, illustrated with 110 pen-and-ink line cuts by Daniel Vierge, together with comments on the illustrations by Joseph Pennell, and an essay on the life and writings of Quevedo by Henry Edward Watts. Daniel Vierge is among the most astonishing figures in the chronicle of the French illustrated book (Ray, 390). He is often referred to as the "Father of Modern Illustration", for his invention and development of the process called the "line cut", whereby the freedom of line achieved through pen-and-ink drawing can be reproduced by photo-engraving in relief and printed alongside the text. It was by way of his illustrations for Quevedo's Segovia (first published in Spanish in 1882) that the world became aware of Vierge's incredible advance. Faint scattered foxing, rectangular stain to front cover, chipping to spine label. An exceptionally good copy. **$300 - $500**



PABLO DE SEGOVIA
THE SPANISH SHARPER
TRANSLATED FROM THE ORIGINAL OF FRANCISCO DE QUEVEDO-VILLEGAS

ILLVSTRATED WITH ONE HVNDRED AND TEN DRAWINGS BY
DANIEL VIERGE
TOGETHER WITH COMMENTS ON THEM BY JOSEPH PENNELL AND AN ESSAY ON THE LIFE AND WRITINGS OF QUEVEDO BY HENRY EDWARD WATTS

LONDON
Printed by UNWIN BROTHERS at the *Gresham Press* for
T FISHER UNWIN
and Published by him at 11 *Paternoster Buildings* 1892

Prospective buyers are advised to personally examine any property prior to bidding. All lots are sold "as is." The art offered for sale in this auction is largely vintage production art. This means the art was produced for the purpose of being mechanically reproduced, and was physically handled by production staff. Accordingly, the art may exhibit such characteristics as bends, folds, minor tears in paper or boards, mild discoloration, slight staining, residual glue or tape marks on recto or verso, stray marks, and other physical imperfections. Prospective buyers should not expect that art will be in "perfect" condition. Bidders may call us with condition questions about specific lots, however any statement made by us should be considered our opinion only and not a statement of fact. Our subjective opinions cannot be considered warranties or representations, nor will they constitute any assumption of liability on our part. Therefore once again, all prospective buyers are advised to personally examine any property prior to bidding, by appointment, in either New York City or Los Angeles, California.

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DocDave Winiewicz Frazetta Collection

December 11, 2015

Bidder Name

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$5,000 to $10,000	by $500
$10,000 to $20,000	by $1,000
$20,000 to $50,000	by $2,500
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